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SHAKSPERE & ART:

OR,

THE PORTRAITURE OF THE POET,

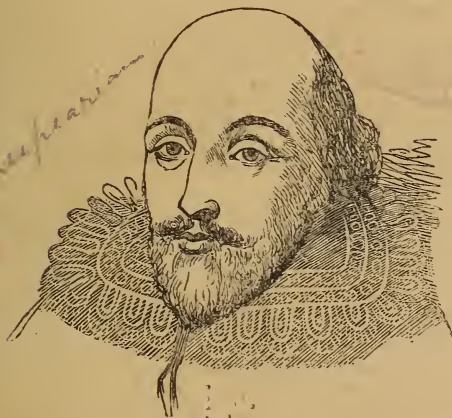
AND

The Heritage of Genius.



✓ BY

E. T. CRAIG.



"LOOK HERE UPON THIS PICTURE, AND ON THIS."—*Hamlet*.

SECOND EDITION.

London :

FRED PITMAN, 20, PATERNOSTER ROW.

1865

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REVIEWS.

Mr. Craig's Paper on the Portraits of Shakspeare possesses a double interest at the present time.

The subject is treated with great intelligence, and the facts and arguments which Mr. Craig adduces in favour of his theory, are put forth with considerable literary skill and controversial power. The writer pins his faith to the correctness of the Jansen portrait, and believes in the cast from Shakspeare's face in the possession of Professor Owen. His evidence in support of this belief is certainly strong and well worth investigation,—more particularly as Mr. Craig unearths as witnesses some old family portraits of Shakspeare's family, which, up to the present time, have received little or no attention. We would warmly commend Mr. Craig's papers to the consideration of Shaksperian scholars. For our own part we await his next essay with considerable curiosity.—*Worcester Journal*.

At the suggestion of Mr. Craig, a number of portraits and pictures of Shakspeare were lent by various noblemen and gentlemen on the occasion of the Tercentenary Festival at Stratford, with the idea of arriving at some satisfactory conclusions as to the genuineness of the portraits of Shakspeare as likenesses, by comparing them with each other, in their facial and cranial contour, in accordance with established principles. To the examination of those busts and portraits which have the best claims to authenticity and general approval, Mr. Craig has confined himself, and a very clever paper is the result, which will be read with much interest by the admirers of the great dramatist.—*Cheltenham Mercury*.

Mr. Craig has published (Pitman) a curious pamphlet on "Shakspeare, his Portraits, Bust, and Monument; and the Heritage of Genius (Parts I. and II.); in which he enquires into the Genealogy, Phrenology, and Physiognomy of the Poet, and gives some details not to be found elsewhere, of certain local relics attributed to the time of Shakspeare (portraits of Susannah, the daughter of the Poet), and discovered near Stratford some months ago. As an addition to the numerous works on the Portraits of Shakspeare, Mr. Craig's pamphlet well deserves a careful reading, and contains some curious remarks.—*Birmingham Daily Post*.

I owe you many thanks for your very elegant, learned, and important disquisition on the Mask and Portraits of Shakspeare, and I am very glad to find that you can, on so much evidence, support the high probability of the genuineness of the Mask.—*Late Hon. Sec. to the Shakspeare House Committee*.

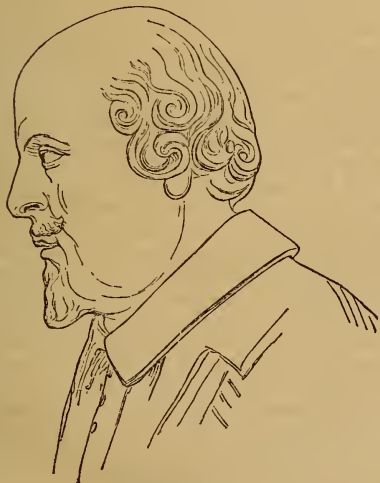
We consider this the best paper we have ever seen from Mr. Craig's pen.—*The English Leader*.

THE
Portraits, Bust, and Monument
OF
SHAKSPERE.

BY
E. T. CRAIG.

With Illustrations.

PART I.



SHAKSPERE.

From a Photograph of the Bust in Stratford Church.

Shakspere and Art.

THE GENIUS of SHAKSPERE is a marvel to the many, while the thoughtful recall his wisdom and revere his memory. It is proposed to embody this admiration of his countrymen in a tangible artistic memorial. His sculptured form will thus become history cut in stone, telling future ages of the spirit and intelligence of the people at the Ter-centenary of his birthday. A monument to the memory of Shakspere will confer honour on the nation, rather than extend the fame of the bard. But a statue that gives no truthful indication of the "form and stature" of the poet as he lived, would prove a source of disappointment and indifference in the future.

A faithful copy of the head of a man of genius is his most reliable biography,—indicating as it does, in bold and graphic outlines, the character the Creator hath impressed upon the noble yet delicate instrument of thought—the brain. It tells in a few brief lines the story of his life, his racial parentage, his emotional proclivities, and the bias of his mental powers. Hence, portraiture affords universal gratification, and physiognomy becomes a captivating study; while both acquire increased interest and greater practical utility, when the relations between organisation and character are fully understood. Which, therefore, among the many portraits of Shakspere, is the genuine likeness of the bard, is a subject of great interest, worthy of investigation, and, if possible, of discovery.

The question respecting the genuineness of the portraits of Shakspere as likenesses, has long remained vague and unsatisfactory. The pedigrees of several have been given, but no satisfactory examination of the portraits has hitherto been published; and as the only way to arrive at a sound conclusion was by comparing them with each other, in their facial and cranial contour, in accordance with established principles, an exhibition of Shakspere's Portraits and pictures, to be held in the town of Stratford during the Ter-centenary Festival of the poet's birthday, was advocated in the local press.* The suggestion was approved, and a number of portraits and pictures were lent by various noblemen and gentlemen for the purpose: the

* By the writer, in the "Stratford Herald," June 11 and 22, 1863.

whole were very judiciously arranged under the superintendence of Mr. Hogarth, of the Haymarket; and constituted one of the most interesting features of the festival at Stratford-on-Avon. This collection of Shakspeare portraits, which had never before been exhibited together, was both unique and suggestive,—leading to results of higher importance than could possibly be anticipated; for careful and repeated examinations and comparisons of the portraits with the bust and mask taken after death, led to the conclusion that a genuine portrait of Shakspeare exists; and moreover, that several of the portraits have emanated from one characteristic source.

Some of the best authenticated portraits are the productions of inferior artists; others are disputed; while several are frauds and impositions. It is therefore desirable to ascertain, as far as practicable, which portrait approximates the nearest to the “counterpart presentment” of the poet; and the light of modern science will enable us to arrive at a nearer point of truth and exactness than has hitherto been possible.

It is only within the present century that the discovery has been made—a discovery which modern artists only could apply—that special characteristics are connected with particular portions of the head, and that mental greatness mainly depends on the size, form, and condition or quality of the brain. There is also a correspondence between the thorax and the abdomen, and the brain. We seldom find that a large anterior lobe and narrow base of the brain are combined with large lungs and a large abdomen; and we as rarely see that a large base and small anterior lobe are combined with small lungs and a small abdomen. There is, therefore, a language, so to speak, pervading the whole corporeal frame of man, which bears a relation to the size, form, and condition of the brain; while every part of the visible surface expresses the quality as well as the quantity of the mental power that pervades and animates it. Biographic portraiture, therefore, requires a knowledge of anatomy, physiology, phrenology, and ethnic physiognomy, as well as of art to perceive, delineate, and preserve the true, distinct, racial, and special type; and also to estimate the relationship in form between the body, the brain, and the moral and mental character and capability of a man of mark or talent.

Genius, by its intuitions, as in Da Vinci, Raphael, and Michael Angelo, often realises the truth at once, in its creations; while the ordinary mind fails to attain it but by slow and oft-repeated efforts.

A sculptor may mould a face, or turn a joint; the painter may tint a lip, or foreshorten a limb, and yet fail to delineate the head accurately, because indifferent to the law which shows that the nervous system reigns supreme over physical development, and determines the elements of shape, contour, and physiognomy, as well as indicates special idiosyncracies of character and capacity. If a Bacchus requires one style of muscular development, Hercules another, and Diana a third,—so there is one form of head for the poet, another for the brutal criminal, and a different one for the clown. It is the imperfection in the brain that leaves the idiot a driveller; it is its form and quality that exalts the poet in his temple, and raises the throne of the patriot in the hearts of the people. Men are eloquent on the bones of extinct animals, but silent on the convolutions of the brain, and their resulting forms on the head; and yet the forehead of the highly-gifted musician differs from that of the mathematician; that of the portrait-painter must vary from that of the linguist, engineer, and the landscape artist; while men like Michael Angelo, Da Vinci, Shakspeare, and Goëthe, possessing universality of power, must require well-balanced brains, and finely-organised nervous constitutions, to accomplish their mission.

Thus the interest awakened by a portrait, bust, or statue of Shakspeare, is in proportion to the probable exactness of the artist in making the portraits special, biographic, and individually true as a likeness of the bard. But there was no painter of eminence in England at the commencement of the 17th century, for repeated efforts were made by Henry, Prince of Wales, through Sir Edward Conway, to induce "the painter of Delft" to visit England, but he failed: although £40 were offered to this artist to meet the expenses of the voyage, he could not be induced to leave his Dutch patrons, or undertake the journey, in 1611. It is reasonable to conclude, therefore, that no artist of eminence was at that time in England, to paint a portrait of Shakspeare from life. Portrait painting was a luxury enjoyed only by the nobility or the very wealthy. The arri-

val of Jansen in 1618 extended the taste and increased the opportunity for the possession of portraits among those of the class to which Ben Jonson belonged ; and we find a likeness of him by Jansen about this period. It is quite possible, too, that he saw and copied a cast of Shakspeare while painting his portrait. Jansen was followed by Mytens, Oliver, and others, till the arrival of Rubens and Vandyke. In the interval Shakspeare's popularity had increased and his portraits multiplied. There are now likenesses by the modellers, the engravers, the sculptors, and the painters. How the mere artist would be likely to treat the portrait of the popular idol, we may learn from what Gainsborough was inclined to do, as stated by himself in his letter to David Garrick, on the subject of a portrait of the poet, when he says :—

“ ‘Shakepeare shall come forth forthwith,’ as the lawyer says. Damn the original picture of him, *with your leave* ; for I think a stupider face I never beheld, except D—k’s.

“ I intend, with your approbation, my dear friend, to take the form from his pictures and statues, just enough to preserve his likenesses past the doubt of all blockheads at first sight, and supply a *soul* from his works : it is impossible that such a mind and ray of heaven could shine with such a face and pair of eyes as that picture has.”

This blunt yet characteristic condemnation of the popular portraits of Shakspeare, by one of our best English portrait painters, together with the evidence presented by the portraits themselves, lead to the conclusion that most of them are idealised creations of the painter, from very slight materials as a foundation for a likeness. To arrive at a satisfactory approximation to the truth, we must apply higher and severer criteria than art, and adopt the more certain tests of science and cerebral physiology, as far as practicable, in examining the likenesses of the poet. The collection of thirty different portraits of Shakspeare, and their juxtaposition on the walls of the Town Hall, afforded a good opportunity for judging of the great variety of forms various artists have given to the head of the bard, when compelled, without a model, to

“Weave their vagaries around it.”

It is this great difference in the various portraits—in the essential and distinguishing elements of the poet and the man—which renders a selection of the possible and the

real from the imaginary and the false, absolutely necessary to eliminate the truth in relation to the portraiture of the poet.

The exhibition was a severe ordeal to the popular favourites. One or two of the portraits are monstrous exaggerations; others are delineated, as Shakspeare says, with foreheads "villainously low;" while in some pictures the expression in the face is in contradiction to the size and form of the brain, and we must turn them to the wall of oblivion, as unworthy of consideration.

I shall confine myself, therefore, to the examination of those only which have the best claims to authenticity and general approval, and those are :—

1. The BUST ON THE MONUMENT near the tomb of Shakspeare, in the Chancel of the Church at Stratford-on-Avon.
2. The ENGRAVED PORTRAIT, by MARTIN DROESHOUT, and first published with the folio edition of Shakspeare's works, in 1623.
3. The STRATFORD PORTRAIT, at the birthplace. [lery).
4. The CHANDOS PORTRAIT (at the National Portrait Gallery).
5. The JANSEN PORTRAITS (J. Staunton, Esq. and others).
6. The FELTON HEAD (at the birthplace),
7. The LUMLEY LIKENESS (at Mrs. Rippon's, N. Shields),
8. The ZETLAND PORTRAIT (the Countess of Zetland's),
9. The WARWICK PORTRAIT (Warwick Castle): and lastly,
10. The CAST, said to be from the face and forehead of Shakspeare after death, and lent from the British Museum during the Exhibition at Stratford, and the Festival of the Ter-centenary of his birthday.

The Stratford Bust.

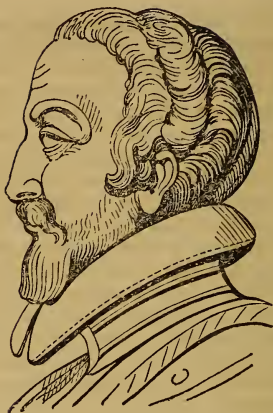
The Bust in the Stratford Church first claims our attention, because it possesses the greatest authenticity as a monumental effigy of the poet, and was erected within a few years after his death, under the superintendence or direction of the poet's family—Dr. and Mrs. Hall.

The bust is the size of life, cut out of a single block of soft stone. The hands are resting on a cushion, with a pen, as if in the act of writing. The figure, represented in the dress of the period, presents a stout, heavy appearance, and is executed without much artistic taste or skill. As a

work of art, it is far inferior to the monuments of the period in the neighbourhood—such as those on the tombs of the Cloptons, Sir Thomas Lucy, and others. After the manner of the times, the monument was painted—the hair, beard, and moustache of an auburn colour, and the eyes hazel; the dress consisting of a scarlet doublet, over which was a tabard, or loose black gown, without sleeves. These details would lead to the supposition of an attempt to obtain an exact likeness. Having a cast taken from the face of it now before me, I can appreciate its effect on those who are prepared to accept as truth what has so strong a resemblance of life and reality. Sir F. Chantry, himself a sculptor; Hugh Miller, a stonemason; Bullock and Fairholt, artists—all speak in approval of the monument; but they look at it from a limited point of view, and without being qualified to perceive the incongruities that are apparent to the ethnic student, the physiologist, and phrenologist. On the other hand, Mr. Skottowe declares that the bust “is not only at variance with the tradition of Shakspeare’s appearance having been prepossessing, but irreconcilable with the belief of its ever having borne a striking resemblance to any human being.”

This is a sweeping conclusion, with which I do not altogether agree; but I have no theory to advocate as to Shakspeare’s personal appearance or beauty, except that which harmonises with the relation of nervous power and capacity, and the law that all beauty is organic. The world owes much of its civilisation and advancement to men whose intellect and moral beauty lie beyond the range of the mental vision of the multitude. It is not in the most regular features, most beautiful faces, or fairest complexions, that we find the greatest power of mind or of character.

Boswell tells us that Mrs. Boswell considered Dr. Johnson more like a bear than a beauty; Mirabeau was, according to his own description of himself to a lady, “like a tiger pitted with the small pox.” In the portrait of Goldsmith there is nothing to indicate the man who “could write like an angel, yet talk like a fool.” We do not look for beauty of facial contour in a Michael Angelo, a Cromwell, a Luther, a Brougham, or a Garibaldi. Those who have exercised the greatest influence over humanity were not, physically speaking, the most handsome of their race. It



SIR THOMAS LUCY.

From the Effigy on the Tomb in Charlecote Church.

is the size, quality, and proportions of the brain that constitute the sources of power and the cause of our admiration. Our attraction to them does not originate in their features, but in their works—their deeds, prompted by their brains—the true source of all their beauty. When we find in them high moral organisms, we see that even yet beauty “rides with the lion-hearted;” for it is the beauty and harmony existing in the brain, embodied in great and generous actions and noble work, that wins the heart’s worship, and commands its lasting sympathy: and our task is to ascertain, if possible, what Shakspeare was in form and stature, in relation to his character as a poet and a man.

According to Dugdale, Gerard Johnson, the “tomb-maker,” was employed to erect the monument of Shakspeare in the Stratford Church. Wheeler states that he resided in London, and employed a number of journeymen and apprentices. He appears to have been much engaged, and probably made his own designs, and left the details to be elaborated by one of his journeymen.

It is the opinion of Chantrey, Bell, and others, that the tomb-maker worked from a cast of the face taken after

death. The face of the bust belongs to the true Warwickshire type of physiognomy, found among the mass of the people. It is broad, and the cheek bones are low ; the jaw heavy, and rather massive ; the cheeks round, full, fleshy, and flaccid. The upper lip is very long, and the moustache coarsely cut ; the tuft on the chin rather thick, and rudely indicated by the tool of the workman. The face has a cheerful, jovial, life-like look in the expression, but the features are not indicative of sensibility or refinement. The head runs up high towards Firmness : it is broad across the perceptive region, and expands towards Acquisitiveness and Ideality—a feature not accurately given in some of the engraved portraits of the monument. Hain Frizwell says—"The skull is a mere block, and a phrenologist would be puzzled at its smoothness and roundness. It has no more individuality than a boy's marble !" It is the facial and cranial contour that renders the bust, as a portrait, enigmatical.

The face of a man of great intellectual and moral power generally bears deep traces of thought and feeling in its habitual expressions, form, and texture ; while soft, round, undefined fat cheeks, drowsy eyes and expressions, speak of feeble mental powers and slothful habits. These effects arise from the action of the brain on the nerves, which expand themselves on the face and the eye, and where the mind finds its most responsive and sympathetic indicators. When viewed from the floor of the chancel, the fleshy character of the face of the bust predominates. To be able to do it justice, the spectator must be placed in a position where he can examine it in a line before him. It is very evident that the tomb-maker had not the cast from the British Museum to guide him. Mr. Fairholt, F.S.A., says—"The whole of the face has been sculptured with singular delicacy and remarkable care, except in one instance, which indeed still more strongly confirms the position now assumed. The eyes are not only badly executed, but are untrue to nature : they are mere elliptical openings, exhibiting none of the delicate curvatures which ought to be expressed ; the ciliary cartilages are straight, hard, and unmeaning ; and the glands at the corners next to the nose entirely omitted." The inartistic manner of dealing with the eyelids leads him to conclude that the artist followed a good model in other parts of the

face. But, on the other hand, it will be admitted that a cast taken after death could not give that fulness to the upper eyelids here indicated. A form prostrated by fever, and wasted by disease, would give to the eyes a sunken aspect ; and if he worked after such a model, the artist has taken great liberties, not only with the eyes, but other parts of the face. The forehead is large, and has, from large Comparison, a preponderance in the upper part ; while Causality and Wit are the least indicated. Individuality and other perceptive powers are only moderate in their development.

The openings in the eyes show that they were made on a cast which served as the model for the bust ; but I am inclined to think the cast was taken during life, and from some other living person than the poet, and modelled to harmonise with the recollections of the friends of the bard ; especially as it was not made till about the time when the first edition of the plays was published in 1623, and presents several other doubtful features. The tomb-maker was probably required, as is often the case in the present day, to make a mere monumental effigy, possessing a general resemblance, rather than an exact likeness of the departed poet, leaving, as I have said, the details to be carried out by his assistants, sent into the provinces to execute the work.

It was the custom of artists in Shakspeare's time to take casts after death from the face and forehead of persons belonging to the nobility. Johnson's model was from a plaster mould ; and the fulness of the fleshy parts of the cheeks, the eyes, and the drawn-up nostrils, would all mark themselves on a mould from a living person. The face of the original cast was probably without a moustache, which was very inartistically supplied by the tomb-maker, either in applying his material to the face of his model, or in chiseling it from his fancy. It is rudely cut, and curled up. If taken after death, neither the moustache nor the hair of the head would have retained their curls, as it is necessary to reduce them to a smooth, even surface in taking a cast, as indicated in the case of Sir Thomas Lucy, a sketch of whose profile is given above. They have been added by the artist, to make the bust pleasing, life-like, and "picturesque." The full and heavy appearance of the face and figure lead to the conclusion

that the original would not be able to sustain long and continued mental exertion—would be rather fond of ease and the gratification of the appetites—liable to fits of impulsive good nature and passionate utterance.

The chief value of the bust lies in the illustration of the fact that the head was rather large, and the complexion fair, and that the forehead was expanded at the sides above the temples. The dress was that of the day, and the hair and eyes were coloured in harmony with nature. But the temperament indicated—sanguine lymphatic—was not that of Shakspeare.

It is difficult for artists to realise a faithful likeness from mere verbal descriptions of the features. This is especially the case with those who have not become acquainted with the varying forms of the brain, in relation to special tendencies; and is repeatedly illustrated in the works of painters and sculptors of the present day. I have seen four busts of the poet Montgomery, all modelled about the same period of life, yet all different, and only one appears true to nature. On the other hand, any special and prominent feature is liable to a little exaggeration. In 1843, a clever artist brought out a humorous cartoon relating to the movements of the Free Church party in Edinburgh, in which there were several groups, and excellent portraits of well-known literary characters—Professor Wilson (Christopher North), George Combe, Lord Jeffery, Rev. Robert Montgomery, James Simpson, the Lord Provost, Lord Cunningham, Sheriff Thomson, Lord Murray, Dr. Classon, and others; and while every portrait was an admirable likeness, every prominent feature was exaggerated, and to such an extent that the central figure has repeatedly been declared, by intelligent artists, as merely wanting the collar, the moustache, and the tuft, to make it a Shakspeare!—showing that an exaggerated forehead is the popular ideal of the poet; whereas the chief elements of his power lay in his happy cerebral combinations, and a fine temperament—quality added to keen perceptive faculty.

The Portraits of Shakspeare.

Although the portraits of Shakspeare are numerous, and a general character of a high forehead and sedate expression prevails throughout, there are differences and con

trasts which are perplexing, both to the artist and the public. As it becomes necessary to make a selection of those which have the best claim to examination, it will reduce the series of portraits to those reputed to be the work of Droeshout; that of Taylor, or Burbage, called the Chandos, and now belonging to the National Portrait Gallery; the Zetland, the Lumley, and the Jansen Portraits. These have formed the materials out of which many pictures have been painted—such as the Warwick, the Felton, and other portraits.

Several of the portraits exhibited differ very much in some essential features; while other elements could not exist together in the same head, or in that of a poet of Shakspeare's proclivities. The forms of the head are as various as the physiognomies are perplexing; while the colours of the complexion are equally contradictory. If we are to rely on one artist, then Shakspeare had a head enormously enlarged in the coronal region, as in the Felton head; while other portraits indicate the brain deficient in the moral sentiments. According to the painters, the eyes of the poet were, at the same time, black, brown, and blue; his nose, too, in one portrait is Roman, in another Grecian, a third aquiline, a fourth snub, and others are of the composite order. The upper lip in one likeness is very short, in another very long. The hair, moustache, and beard are painted by one as black, another brown, a third reddish-brown, and by others flaxen; and the complexion all shades, from very fair and light to very dark. These opposite attributes reduce the range of view to the elements of form and proportion in the facial contour, the cerebral developments, and the physical conformation of the body. The temperament was evidently a combination in which the mental, the nervous, and sanguine predominated, imparting great susceptibility, quickness, and love of action, which were undoubtedly attributes and characteristics of Shakspeare's physical tendencies.

The Droeshout Portrait.

Next to the bust in the church, the engraved portrait by Droeshout claims our attention. It was prefixed to the first edition of Shakspeare's plays, published by Heminge and Condell in 1623, and is believed by Mr. Halliwell to

have been engraved from an original picture. Heminge and Condell were "fellow-players" with Shakspeare, and knew him well and intimately. The portrait has the further testimony in its favour in the following lines by Ben Jonson, a friend and companion of the poet, and inscribed on the page opposite to the engraving :—

The figure thou here see'st put,
 It was for gentle Shakspeare cut,
 Wherein the graver had a strife
 With Nature, to outdoe the life ;
 O, could he but have drawn his wit
 As well in brasse as he hath hit
 His face, the print would then surpasse
 All that was ever writ in brasse ;
 But since he cannot—Reader, looke,
 Not on his Picture, but his Booke.—B. J.

These lines indicate that the face was represented with some degree of truth and faithfulness. It may, however, be observed, that Droeshout could scarcely have delineated Shakspeare from his own knowledge, as the artist was not in England until after the death of the poet. He did not copy the cast from the face now in the British Museum, and probably relied either on Ben Jonson or Burbage for a portrait and description, or he took the Stratford bust for his model. But this is very doubtful, because he was a faithful copyist, and the engraved portrait and the bust are materially different.

It may be observed that the collar is not of the fashion of Shakspeare's class at that period. Artists have, until the present century, paid greater attention to the face and costume than to the head. They are, with a few exceptions, even yet less exact and minute in the delineation of the head than the face. Now, the configuration of the head is the best biography of a man of intellect, talent, and character. The Droeshout head appears too high for its breadth, and inclines to a greater resemblance of form seen in Scott than Byron, Canova than Chantry, West than Flaxman, of Wordsworth than Burns. If there is a slight similarity to the general form in the face of the Stratford bust, there are striking differences in particular features. The nose is more prominent, well defined, and finely marked, with a flowing outline, and the nostrils rather

large. There is the long upper lip, and a general correspondence with the mouth of the cast and the bust. The eyes are large, and in life would be full and lustrous, but not so prominent as in the bust, the Stratford, or the Chandos portraits. The head, however, is comparatively narrow, and so very marked in this respect that it indicates not only weakness in the portrait, but feebleness in the character, and tends to diminish my reliance on its accuracy as a faithful likeness, at least as regards this portion of the picture. The organ of Secretiveness, so essential to the actor, the critic, and the student of character, is indicated as very small. If Shakspeare was not the best of actors, he was acknowledged to be a successful teacher of those players who sought his instructions as a tutor, as in the case of Taylor and others, who became eminent on the stage in their elocutionary delivery. The organ of Destructiveness, which forms so important an element in energy and force of character, depth of utterance and action, is very small in the engraving. Constructiveness, manifestly a great power in the mental structure of the poet's composition, is also indicated as deficient. Acquisitiveness, too, is small, and yet Shakspeare was the only actor of his day, besides Alleyn, who retired with a competency, and who afterwards showed a prudent regard for the accumulation of property. As it is doubtful whether the engraver ever saw the living form of Shakspeare, this feebleness in the breadth of the head would enable him to pourtray other marked features to the satisfaction of Jonson, Heminge, and Condell, and thus the imaginative faculties are represented as very prominent. Ideality, Wit, Wonder, Imitation, Comparison, and Causality are all very conspicuously indicated as very large. The perceptive faculties are scarcely so well marked as to accord with the power of keen observation and vast command in range of view in dealing with physical objects, so evident in his works. This may be the fault of the engraver. The relative deficiency is partially visible in the bust and the Warwick portrait, but does not exist in the Jansen, the Lumley, the Felton, or in the Chandos portrait in the National Portrait Gallery. It is still more strikingly different in this feature to the mask from the face of Shakspeare.

Although these characteristics in the engraving do not all harmonise with what we know of Shakspeare's career

and character, there is one feature that agrees well with Jonson's worship, Spenser's admiration, and Milton's praise—the engraver has given a large endowment of Benevolence and Veneration in addition to all those faculties which delight in the gay, lively, and cheerful aspect of things; while the passions and propensities are only small, tending to that kind and benignant expression indicated by the endearing epithets, "Sweet Will;" "My gentle Shakspeare." But then, with such a narrow brain there would be a lack of force to deal with those powerful and passionate dramas so terrible and terrifying in their life-like realities, where we see rage, jealousy, and revenge, bursting all the ties of affection, pride, and ambition, and using poniards and the deadly poison to gratify their vengeance—all working with an intensity and power irresistibly illustrative of the breadth and energy of the poet.

It is, however, probable that the bard's full forehead would be graphically sketched or described by Jonson and the players as being large and high; the artist would mark the feature, and indeed—

"had a strife
With nature to outdo the life."

The engraver seems to have had some knowledge of the regulation of Henry VIII., who "excluded beards from the great table under penalty of paying double commons;" or of the decree imposed in the first year of Elizabeth, when they were limited to a "fortnight's growth, under penalty of 3s. 4d." The few hairs under the bottom lip of Droeshout's engraving lead to the impression that the artist, not having the original before him, filled in the few signs of a beard in accordance with his own fancy, which in this feature makes the portrait unlike others of the poet and his contemporaries.

The physical proportions of the Droeshout figure harmonise better with a fine temperament and an intellectual head, than either the Stratford bust or portrait; and the same relative proportions are observable in the mezzotinto portrait by Wivell, the Lumley likeness, the Zetland, the Warwick, and especially so in the Jansen portraits.

The Stratford Portrait.

This painting, considered by some persons as an interesting portrait of Shakspeare, and now preserved in the

birthplace of the poet, was formerly in the possession of Mr. Hunt, the town-clerk of Stratford, and belonged to his grandfather, a gentleman who took a prominent part in the affairs of the Garrick Jubilee in 1769 ; but there the pedigree ends. Although often seen in a lobby in Mr. Hunt's house, it had remained unnoticed and unknown, and passed scores of times by Mr. Halliwell without any idea of its importance, until it had been shown to Mr. Collins, a picture restorer, who was, in 1861, employed in cleaning and restoring the tints of the monumental effigy in the church. On removing a ferocious looking beard and moustache, there was discovered a portrait of Shakspeare !—a result that recalls the experiment made on Talma's Shakspeare, painted on the bellows, which when cleaned proved to be an old lady in a cap and kerchief !

Mr. Hunt is too sincere and disinterested in his wish to do honour to the memory of Shakspeare, to be concerned in any deception as to the picture, or to wish to deprecate any criticism upon it. Its position among the other portraits exhibited, and its preservation at the house in Henley Street, rather call for a closer examination than would be otherwise accorded to it from the first glance at its glossy, glowing surfaces, and rotund outlines. In examining its claims to be considered a portrait, we find it bears a strong resemblance in its general form to the bust in the church, both in the dress, the moustache, imperial, and the curls in the hair. The style, as well as the tints of the dress, are in every detail a copy of the bust ; in fact, it is an old portrait with a new face, called a Shakspeare,—but no more like what Shakspeare was than a Dutch dray-horse is to a racer, or a Solan goose to a skylark.

The full round globular forms which make the bust doubtful as a copy of Shakspeare, are here exaggerated, and render the facial and cranial contour of the portrait inferior to the bust. The heads of all great masters of verse have the group of organs essential to the poet of imagination and fancy *large*, as seen in the portraits of Tasso, Dante, Ariosto, Chaucer, Spenser, Fenelon, Milton, Pope, Schiller, Wordsworth, and others ; and yet Shakspeare, greater than all, is here portrayed without the poetic organisation, either in form or condition. Wonder, Ideality, and Wit, are only very moderately indicated, and the stronger passions are marked with prominence, while there are no salient

angles in the coronal region as moral bulwarks to resist the attacks of the grosser feelings. It would be a great mistake to take any feature in this portrait as a model for a statue of the bard. Shakspeare himself has shown us that he understood the relation between the inward conditions and the outward signs. He makes Thurio, in the *Two Gentlemen of Verona*, say :—

If I had my will, the painter should take me at my prayers : there is then a heavenly beauty in the face ; *the soul moves in the superfixes.*

The clown in *Twelfth Night*, on assuming the gown of the priest as a disguise, shows his knowledge of the relation of form and capacity, in saying :—

I'm *not fat enough* to become the function well ; nor *lean enough* to be *thought a good student* ; but to be said an honest man and a good house-keeper, goes as fairly as to say, a careful man and a great scholar.

Shakspeare is still more emphatic when he makes Cæsar say :—

Let me have men about me *that are fat,*
Sleek-headed men, and such as sleep o' nights.
Yon Cassius has a *lean and hungry look* ;
He thinks too much : such men are dangerous.

Antony. Fear him not, Cæsar ; he's not dangerous ;
He is a noble Roman, and well given.

Cæsar. *Would he were fatter !*—but I fear him not ;
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. *He reads too much ;*
He is a great observer, and he looks
Quite through the deeds of men.

The Chandos Portrait.

This portrait is the most attractive, the most picturesque, and as a photograph finds the greatest favour with the public. But whatever the portrait originally may have been like, it comes with a questionable pedigree before it belonged to Betterton ; and since his day it appears to have been much altered and improved. Sir Godfrey Kneller copied it ; Ozias Humphrey amended and improved it ; Sir Joshua Reynolds retouched it ; and it is said, too, that Sir Thomas Clarges got a young man, who was thought to be like Shakspeare, to sit for the portrait. It is impossible to trace any traditional resemblance to Shakspeare in the

portrait in the National Portrait Gallery; and unfortunately it carries its own condemnation on the face of it. It looks like a composition made to please the eye, and it has not the slightest heritage of the Warwickshire physiognomies—either those of the Shaksperes or the Hathaways—so far as I can trace them in their living representatives.

The forehead of the Chandos in the National Portrait Gallery is high, square, and noble in its proportions, but the face is somewhat dark, and the lips are thick, prominent and sensual. The eyes are large, and the nose also is large. There is a moustache, a full beard and whiskers, in the style introduced by Rubens in his portraits after his arrival in England in 1630. In this feature there is a great contrast to the Stratford bust and the Droeshout engraving. Besides, Shakspeare's complexion was not dark, but fair and light. The form of the head, too, is carried too much into the abstract and metaphysical type to belong to the practical character of Shakspeare.

The Jansen Portrait.

Three portraits of Shakspeare, by Jansen, were exhibited in the collection at Stratford,—one belonging to Mr. Staunton, another to Mr. Flack, a third to Sir J. L. Kaye, besides other copies after this painter. The Countess of Zetland exhibited a very interesting portrait, considered to be original. The Earl of Warwick had two portraits said to be of Shakspeare. The Somerset Jansen has the date agreeing with the poet's age—"æt. 46, 1610." This portrait is a valuable work of art, and is regarded as a genuine portrait of Shakspeare. Two of the above Jansens in the exhibition have the poet's name, and age 47, across the upper part of the picture.

The portraits by Jansen introduce a different type of head to those hitherto described. The best of these represent a refined, intellectual, and handsome man. The facial contour is aquiline, and the complexion fair. It is a singular fact that one or two of the portraits, and especially that belonging to Mr. Flack, agree with the mask almost in every particular. There is the same oval face and fair complexion in both, the well-defined forehead, and very prominent yet evenly arched eye-brows. The upper lip is shorter than in the mask, but the moustache is separated in a similar manner. They both singularly agree in their

phrenological characteristics; but the eyes are blueish-grey. This seems to be an objection against the painting being from life, if the colours given to the bust at Stratford be true to nature, as they probably are, for they were painted under the direction of the poet's friends. As Jansen did not arrive in England till 1618, two years after the poet's death, he could not from personal observation know what colour the eyes of Shakspeare were. But if he painted his beautiful portrait from the cast of the poet's face, then he would use the painter's license, and give the colour to the eyes to suit the temperament and complexion, which is generally blue in the xanthous or fair-haired sons of Scandinavia.

It is a curious fact that seven other portraits exhibited in this gallery had the aquiline physiognomy, making eleven out of thirty. That belonging to the Countess of Zetland has the same oval face, arched eyebrow, and sandy or light auburn hair; and when the mask taken from the face was placed near the portraits, it seemed to say in the words of the poet:—

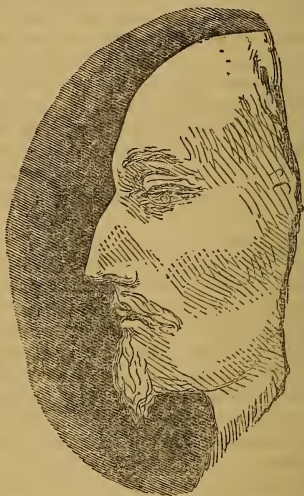
“Compare our faces, and be judge yourselves.”

And it is impossible to avoid the conclusion that the best of the Jansens has been painted either from this mask or one marvellously like it. In either case the difficulties which have hitherto hung around the portraits of Shakspeare seem to vanish, and we begin to see him in his form and feature as he lived; finely organised in his mental combinations, with an ardent and highly impressionable nature and constitution, and all harmonious with his comely physical proportions, his handsome features, mental activity, and, above all, with a cerebral sensibility increased by the temperament of genius.

There is at Stratford an old painting of a group of figures representing a scene from Shakspeare's *Taming of the Shrew*, which is said to have been painted by Thomas Hart, a nephew of Shakspeare. In this group is the figure of Shakspeare himself. The painting is in the possession of Mrs. James, who owns several other relics which belonged to the Hornbys, relations of the Harts. In this old picture Shakspeare has the physical proportions and physiognomy indicated both by the mask and the Jansen portraits—a singular confirmation, for Thomas Hart, as scene

painter, must have been familiar with Shakspeare's general appearance, either from knowledge or tradition. He has pictured him more true, physically speaking, to what is possible for the player, the writer, and the man of incessant activity and industry, than the rotund effigy, or the plump picture called the Stratford portrait.

The Cast from Shakspeare's Face.



In the British Museum.

Accurate casts of the whole head are the best and most reliable biographic memorial portraiture of men of note; and ere long these will be held in higher estimation than the fading colours of the decaying canvass. Even the antique busts of the Greeks and Romans, with their quiet smile, or austere glance, yet truthful contours, awaken a vivid sympathy with the distant and forgotten members of the great family of man, and convey a fuller conviction of the identity of our species, and bring the past nearer to the present, than volumes of heavy historic records; because

they appeal to sight and perception of form, proportion, and fitness in character.

It is rather remarkable, in connection with this Exhibition of Portraits of Shakspeare in the town where he was born, lived, married, died, and lies buried, that a cast, taken it is said from his face after death, should, after 250 years' absence, be exhibited side by side with portraits by artists of various periods. The test was a severe one, but highly important in its results, if we are enabled thereby to show that certain popular portraits are not likenesses of Shakspeare, while others have a strong if not an undeniable claim to be considered true and genuine portraits of the poet.

The cast from the face was brought to light about 15 years ago. It is alleged to have been originally purchased by a German nobleman attached to the Court of James I., and preserved as a relic of Shakspeare in the family of Kesselstadt, until the last of the race, Count von Kesselstadt, a canon of Cologne Cathedral, died in 1843, when his collection of curiosities was sold and dispersed. Dr. Becker purchased the cast and the miniature copy of it, and brought both to this country. On leaving England for Australia, he left the mask in the care of Professor Owen, at the British Museum. Becker was an enthusiastic botanist, who, joining the expedition under Burke, perished with him on the return from their Overland journeyings and discoveries. On the back of the mask is the inscription—"A.D. 1616." The miniature which has accompanied it has a wreath around the head intimating that it is the likeness of a poet. Hain Friswell justly observes that "the cast bears some resemblance to the more refined portraits of the poet;" and I propose to direct attention to a few of these points of agreement or difference. There is no ground for the statement of those who think this mask furnished the tomb-maker with his model for the monument in the church. It is utterly impossible; for in nearly every facial and cranial outline where a comparison can be instituted, they are dissimilar.

When I first saw the mask lying flat under its glass cover, I was doubtful of its genuineness, because it was at variance with the ethnic type of the Warwickshire physiognomy indicated by the Stratford monument, and to a considerable extent belonging to a majority of the people

in the district. I was allowed to raise the mask to a position level with the line of sight, and the face and forehead then presented much more harmonious proportions—very remarkable in their combinations. The mask has strongly marked, yet regular and finely formed features. The brain is the most prominent over the lower part of the forehead, and at the sides. It is well and harmoniously developed in the region of the perceptive faculties, which are very large, as indicated by the sketch of the profile of the cast, and differs in this respect from the Bust, the Droeshout engraving, and the Warwick portraits, but singularly agrees with most of the facial and cranial outlines of the Jansen portrait. On the mask the hairs of the head, eyelashes, moustache, and beard, still adhere to the plaster, and are a reddish-brown or auburn colour, corresponding with the portraits by Jansen, and in some measure with that of the Stratford bust. It was objected that the hairs could scarcely be so repeated on a cast. This has frequently occurred in my own experience, and is very easily explained. On taking a mould of the head of Dr. King, at the request of the late Lady Noel Byron, I found several hairs adhered to the plaster, and reappeared on the cast, and so also in other cases. These hairs in the cast of Shakspeare's face are an additional corroboration of the possible temperament and complexion, and, if genuine, an argument against the truth of the Chandos. *Both* cannot be genuine.

It was the custom in those days to take faithful impressions of the faces of the nobility, and probably in some cases in wax, which may account for the marked and characteristic features on many of the monuments of the period, as seen in those of Sir Thomas Lucy and his family in Charlecote Church. The cast in the British Museum was probably taken from a mould of wax, and certainly by an experienced artist; which accounts for the sharpness of the work, the clearness of the outlines, the flesh-like appearance of the surface, and the undisturbed hairs imbedded in the moustache, and tuft on the chin. There are markings of the workman's tool on the surface of parts of the moustache and beard; but there has been no mould taken from this cast, as is evident from the condition it presents, nor is it very likely that another cast was taken out of the "waste" mould. It has been suggested that the artist might work from this as a model, and then sell it. The

monument at Stratford could not possibly, as previously stated, be made from this cast, nor did it offer any suggestion to the tomb-maker. The body had so far wasted, that the cartilages or nasal bones have been marked in the mould, and the eyes are sunken.

The mask has a mournful aspect, and sensitive persons are affected by its apparent reality. It is said that Fanny Kemble, on looking at it, burst into tears. It is utterly destitute of the jovial physiognomy of the Stratford bust, and it bears the impress of one who was gifted with a most extraordinary range of perceptive observation and ready memory, great facility of expression, varied power of enjoyment, much sensibility, and great depth of feeling. On the upper part of the forehead, near to the left side of the organ of Comparison, there is, I observed, a slight depression, as if produced by a blow inflicting a wound on the skull at some early period of life. It has the appearance likely to be presented after receiving a right-handed blow from a stick or falling body. Those of a lively fancy may recall the Fulbrooke deer-stealing, and the gamekeeper of Sir Thomas Lucy, as an explanation. I simply direct the attention of the curious to the cast in the British Museum in confirmation of the statement. Presuming that the whole head was organised in proportion to the frontal portion indicated in the mask, it would be a little above average, but not of the largest size and the favourable combinations of the observing powers, and sensibility would give extraordinary facility and executive skill; and if not the cast from Shakspeare, it is from one who could have succeeded in any department of practical art, science, mechanics, music, painting, sculpture, or literature.

Phrenology is a severe test to apply, and the mask and the Jansen portraits pass the ordeal well and satisfactorily, while all the others fail in some essential feature or combination.

The sides of the head in the cast are well developed, and are large. The perceptive faculties are still more decidedly marked in the size of their organs: thus Form, Size, Colour, Weight, Locality, Number, Order, Eventuality, Time, and Constructiveness, are all very large; and Ideality, Wit, Language, Comparison, Causality, Benevolence, Veneration, Secretiveness, and Acquisitiveness, are large; while

Imitation, Wonder, and Alimentiveness, are a little less indicated.

The forehead belongs to that class of men who have shown extraordinary skill in dealing with the actual and the practical, rather than the abstract, either as philosophers, artists, statesmen, or generals, such as Michael Angelo, Leonardo da Vinci, Henry IV., Loyola, Luther, Poussin, Adam Smith, John Hampden, Selden, Audubon, Napoleon, and Washington.

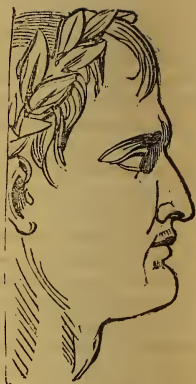
Shakspeare was eminently practical, artistic, executive, and constructive, and only began to be dubious, abstract, or metaphysically theoretic, as he progressed in the development of his powers of mind and experience.

He neither wanders with Plato in his Republic, nor with More in his Utopia, but takes the world as he finds it, with all its lights and shadows, and, with the intuition of genius, opens to view the human heart and its passions—their longings and conflicting aspirations, their varying and shifting phases, and portrays them with all the force of a profound psychologist.

The face of the cast, like the Jansen portrait, has a sharp oval form; that of the Stratford bust is a blunt or round one, as indicated by the respective illustrations. The chin is narrow and pointed, yet firm; that of the bust well-rounded. The cheeks are thin and sunken in the cast; in the bust and portrait full, fat, and coarse, as if there was great vitality, and a

“Good digestion waiting on appetite,”

without much thought, fancy, or feeling disturbing either. The mask has a forehead finely formed; the bust is ill-defined; and the Stratford portrait is still more indefinite. The mask has a full-sized upper lip; the bust a very large one, although Sir W. Scott lost his wager in



maintaining that it was larger than his own; for it was demonstrated, by the application of the compasses, that the advantage in length of lip was on the side of the wizard—the worthy Knight of Abbotsford. The nose of the mask is large and finely indicated; that of the bust is straight, short, and small. The nostrils are slightly drawn up in the cast,—a feature exaggerated in the bust. Their ethnic physiognomies and cranial contours are utterly at variance with each other. The bust is a good example of the Teutonic face prevailing in the Warwickshire type. The mask is a union of the Norman grafted on the Saxon stock—the aquiline nose and oval face are united with the long upper lip and fair complexion existing in a limited proportion of the inhabitants in the poet's native county, as slightly illustrated by the fine head of Sir Thomas Lucy. The cast indicates the man of keen observation, quick perception, with great executive faculty. There would be a fine sense of physical and artistic beauty and fitness, with a sensibility that would make the original a man of emotion, feeling, and probably of suffering. The Stratford bust, on the contrary, bespeaks the man of ease, enjoyment, keen appetites, and self-satisfaction. There would be latent force of character in the bust, with much good nature, yet ever ready to give occasional outbursts of passion. In the portrait, there is a good vital constitution, with great tenacity of property; cherishing the pleasures of life and existence. The mask and the Jansen portrait indicate the nervous sanguine temperament—the temperament of genius; the bust and the portrait the sanguine-lymphatic. There might be latent power to enjoy the productions of others, but there would be a lack of inspiration to create original idealisations of truth and beauty.

The answer phrenology would give to those who still believe the Stratford portrait and bust are the true image of the bard, is—that the forms are impossible with a poet like Shakspeare. Death does not alter the language once written on the ivory wall around the temple of thought by the hand of the Creator. A monumental effigy of Shakspeare, bearing the characteristics of the bust or the portrait, would deservedly become the scorn and scoff of future ages, for both artists and the general public are beginning to perceive and appreciate the relation between given forms, capability, and character.

The relationship between organisation, capacity, and character, has long been a subject of investigation with me, and I have never yet found a case to controvert the great principles illustrated in the philosophy which assigns a distinct and separate organ for each faculty of the mind. Men of mark, men of thought, men of action, and those of special power, have alike been illustrative of this grand and important revelation of truth.

"Men," says George Combe, "the great masters of painting and sculpture, have been distinguished for high-nervous, or nervous-bilious, or nervous-sanguine temperament. Very rarely is a nervous-lymphatic temperament met with among them; and I do not recollect to have observed among them any one in whom the nervous was not present in a large proportion." Then why should Shakspeare be an exception? It would be more consistent for us to believe that he was a striking confirmation of the law, and that he had the advantage of a happy union of a well-balanced brain and a finely-constituted nervous system. Michael Angelo was a master of painting, sculpture, and architecture; Da Vinci showed a genius not only for painting, but for music and engineering; Shakspeare was still more comprehensive;—and men of such kindred powers must have had some features in common, and they agree in the possession of a fine temperament, large perceptive powers, and a well-developed cerebral combination—the organisation of genius.

Discovery of Portraits of Shakspeare's Family.

In the course of some recent enquiries about the descendants of Shakspeare, I was incidentally made aware of the existence of a portrait, said to be that of Susanna, the daughter of the poet. On further investigation I found it belonged to the wife of an agricultural labourer residing a short distance from Stratford. The owner is a descendant of one of the Hathaways that first brought the picture from Shottery, on her marriage to a respectable and prosperous tradesman at Darlingscot. This lady gave the portrait to her grand-daughter, Mrs. Attwood, who always told her children that the picture was invariably described as "Susanna Hall, the daughter of Shakspeare." She also stated that it was formerly sent by a relative from London

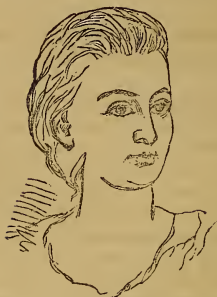
to Shottery, and that it was not kept on account of its money value, but simply because it was a likeness of one of the family.

Mrs. Attwood gave the portrait to her grand-daughter and godchild, Hannah Ward, while the latter was very young, and her mother, Mrs. Ward, brought the portrait away from Darlingscot to her house at Tiddington, where it has remained until lately. I have seen persons who have resided all their lives in the neighbourhood, where it has been known that this picture was in the possession of the Wards for more than thirty years, and was always considered as a heir-loom from Shottery. Mrs. Attwood died in 1848, aged 85 years, but her statements and testimony are still remembered by members of the family who are living in different parts of the county, whom I have visited, and whose statements agree with each other without the knowledge of these parties of the information obtained elsewhere.

When Hannah Ward died, she left the portrait and other relics to her sister, the present owner. While the children of Mrs. Ward were young, they looked upon the picture with some degree of fear, for the portrait has a life-like appearance, and the eyes, having a direction different from the nose, the girls said "the picture was always looking at them," and hence, during a few years, its face was turned to the wall.

During the recent Ter-centenary Festival, the portrait was brought to Stratford, and when placed by the side of two other portraits, which were formerly at the birthplace in Henley-street, I discovered a singular resemblance between them in style, execution, and physiognomy, as if painted by the same artist.

The two portraits referred to consist of a young lady and a gentleman, and are now in the possession of Mrs. James, grand-daughter of the Hornbys, who formerly occupied the house in Henley-street, the birthplace of Shakspeare. The Hornbys were relatives of the Harts, who occupied the house from the time of Shakspeare's sister Joan, who was married to William Hart. The Hornbys bought the two portraits with other relics at a valuation in 1793, and they remained as tenants in Henley-street till 1820, and both portraits and relics have remained till now in the possession of their daughter. They were executed in a style and size



SUSANNA HALL, DAUGHTER OF SHAKSPERE.

far superior to pictures adapted to the lowly rooms in the birthplace, and the probability is, they once belonged to Shakspeare's family at New Place, and on the death of Mrs. Hall, or on the sale of the premises, were transferred to the nearest relations of the deceased, who were the Harts in Henley-street. No one can say with any certainty whom the pictures represent, but there was a tradition that they came from another branch of the family, and that they represent Dr. Hall and his wife.

Both the pictures are fine old paintings, in oval, carved, gilt frames, alike in size and pattern, and executed with considerable breadth and skill, in the style of Sir Peter Lely. The gentleman is portrayed with the full flowing wig, rich single-breasted coat, and cravat of the period, similar to other portraits of that day by the same artist. Now, the singular fact to be noticed here is—not only that the Susanna portrait is in an oval frame of the same size, with the pattern on the carving a little more elaborate, but that when placed by the side of the female portrait from Henley-street, the pictures present the appearance of being two likenesses of the same person taken at different periods of life, or one represents the daughter of the other. In look, complexion, pose, and both in facial and cranial contour, they are portraits of the same person, differing in age, and but slightly in costume. The portraits present fine intelligent features, high square foreheads, and graceful and handsome proportions. There is the aquiline contour, long upper lip, and temperament of the mask and the

Jansen portraits. The existence of the Susanna portrait has remained unknown, except to a few, until the present time; the other two portraits have been seen by many thousands.

It is a remarkable fact that not only the features of the two females resemble each other, but that the three have a strong family likeness! This has been observed by others whose attention has been since drawn to this peculiarity.

It has been suggested that the two portraits from Henley-street are probably those of Dr. Hall and his wife Susanna before she was married, and that the picture recently discovered is a likeness of the same lady at a later period of life. There is, however, another way of explaining the singular family resemblance in the portraits. One may be Dr. Hall and his wife, and the young lady their daughter Elizabeth. Or, is it possible that Mr. Nash, to whom the grand-daughter of Shakspeare was first married, may be represented in the portrait of the gentleman? I am inclined to rely on the tradition that has hitherto considered it that of Dr. Hall, and that the young lady is Elizabeth Hall, the daughter, who married Mr. Nash of Welcome; in that case, the recently-discovered portrait may be a likeness of the same lady at a later period of life, or a likeness of her mother. It is, however, very singular that while the portrait was in the possession of the Attwoods and the Wards, it was always designated "Susanna Hall, the daughter of Shakspeare;" and now, after an interval of two centuries, the portrait, when placed beside others from Henley-street, and probably New Place, clearly shows that it belongs to the same family group.

Dr. Hall died in 1635, leaving his property to his wife and daughter. Susanna died 11th July, 1649. Elizabeth, the daughter, was married to her first husband, Thomas Nash, in 1626. She afterwards married Sir John Bernard, who was knighted by Charles II. in 1661. Lady Bernard died at Abington, near Northampton, in February, 1669-70.

Now, from several well-established facts, it is known that Lady Bernard manifested great affection and regard for her relatives, the Harts in Henley-street, and also for the family of her grandmother, the Hathaways of Shottery. By her will, Lady Bernard bequeathed legacies of forty and fifty pounds each to six members of the Hathaway family, thereby testifying to her respect for the memory of her

ancestor Anne Shakspeare. She also left two houses in Henley-street—one of them the birthplace of her grandfather—to Thomas Hart, grandson of Shakspeare's brother-in-law, William Hart; and to her kinsman, Edward Bagley, citizen of London, she bequeathed the residue of her property. It is possible, and indeed probable, that Lady Bernard would take the portrait of her mother in preference to her own, and that the portrait of Susanna was part of the personal property conveyed to London, from whence it was ultimately sent to the Hathaways at Shottery, and has remained in obscurity till the present day; and when placed beside other portraits that have hitherto been treated with indifference and neglect, they all in a most singular and unexpected way prove their relationship.

This pedigree of the three portraits is a simple history of their existence in the families of the descendants of the Harts and the Hathaways—of all persons the most likely to possess such relics. They have nothing about them indicative of the picture-dealer's restorations. They are portraits painted by the hand of a master, and are in a style suited to persons of wealth and condition beyond those living either in Henley-street or at Shottery. The height of each picture is, with the frame, 39 inches, and in breadth 34 inches. They would not be purchased as ornaments, as they are too large for the walls of such tenements; nor would they be bought on speculation, because the owners could never find purchasers for them as unknown portraits. It is more reasonable to consider them as heir-looms left among a family that has from various causes lost not only its former wealth and position, but also the associations by which the relics were once surrounded.

The portrait called Susanna Hall belongs to persons unacquainted with the value of pictures. The husband, an agricultural labourer, can only earn 10s. a-week, and when attending a thrashing-machine, a little more; and being unable to read or write, he is not likely to know the importance of the picture, either as a luxury, as a work of art, or as a Shaksperian relic; and values it merely as a memento of his wife's family descent from the Hathaways of Shottery. As the pedigree of the Susanna portrait is traced back to the end of the 17th century, there is only a comparatively brief period between the death of Lady Bernard

and the appearance of the portrait at Shottery; after which I have, for the first time, traced it to Darlingscot, Tiddington, Alveston, and now again at Stratford. As the three portraits have a strong family likeness, and as the Susanna portrait has a singular resemblance to the Jansens and to the mask, their similarity will be a strange and rather marvellous coincidence, if they are not likenesses of Shakspeare's family.

It may be asked—How is it that those who have devoted some thirty years attention to this subject have not hitherto discovered any connection between these portraits and the children of Shakspeare? The answer is, the portraits have never previously been compared with each other; the Susanna has till now remained in obscurity, and unknown, and those from Henley-street have been viewed with prejudice, or treated with indifference. They are still at Stratford to challenge investigation by the committee of the Shakspeare Museum, where, if possible, these portraits, with their pedigrees, ought to be preserved. If I have succeeded in establishing the claims of those from Henley-street, or that from Shottery, to belong to the family of Shakspeare, I shall be rewarded for the trouble which has been necessary to ascertain the facts establishing the authenticity of these interesting and beautiful portraits; which, if genuine, tend to confirm by their physiognomies the accuracy of the views already recorded in favour of the Jansen Portrait and the Mask of Shakspeare.

The Ethnic Physiognomies of Warwickshire.

As the facial contour of the two races of Warwickshire have been cited in reference to the portraits of Shakspeare, an explanation may be necessary. It will be admitted that there are features so marked, distinct, and characteristic among men, that they may be classed under typical names, such as the Roman, the Grecian, the Aquiline, the Teuton, or the Celtic. These are some of the signs of racial origin, and easily distinguished.

History tells us that the earliest inhabitants of Britain were the Belgæ or Celtic, who were visited by the traders from the shores of the Mediterranean. The tide-wave of civilisation and power brought Cæsar and the Roman Eagles to settle and brood on the island. The

result may be seen in the stern features, wiry frames, and cranial characteristics of those in whom the governing element is predominant. Although the Saxons ultimately gained the ascendant, the Roman legionaries remained long enough to establish their race and leave their blood behind them. The Northmen followed, bringing their lofty stature, their great strength and courage; and then came the Norman as a second branch of the Norseman.

The military adventurers who followed the fortunes of the Conqueror were mostly of Gothic extraction, the descendants of the military order who vanquished the Romans. These admixtures of the Celt, the Phœnician, the Teuton, and the Roman, have left a mixed people. The various elements were destined in process of time to amalgamate and become a racial type; and the Anglo-Saxon has a composite character, in which are found the well-known characteristics of Englishmen. The features become marked, prominent, and distinct, or otherwise, according as the original racial types unite, amalgamate, or separate.

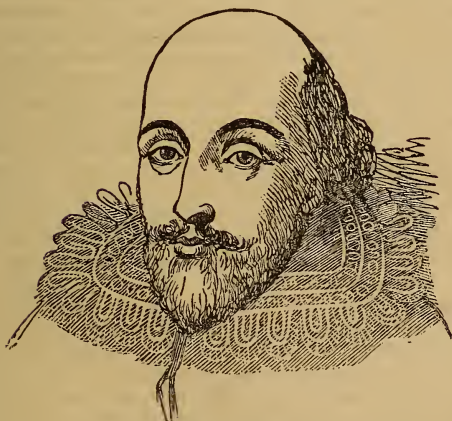
These various races, which have conjoined to form the English nation, appear to have met in the midland districts, and as the baronial castles of Warwick and Kenilworth would be awarded to the followers of the Conqueror, to make them lords over "tower and town," they would attract numerous dependants in their train; these again would ultimately become blended with the Anglo-Saxon race, and will serve in some degree to explain the apparent anomalous facial contours seen in the Warwickshire people and their neighbours in the midland counties.

The Mask said to be from the face of Shakspeare does not possess the broad characteristics of the Warwickshire type. The majority of the people have the Anglo-Saxon or Teutonic physiognomy—a broad-set body, full face, long upper lip, straight or composite nose, hazel eyes, and auburn hair. There is, however, another though less numerous type, blending elements of the Norman with the Anglo-Saxon characteristics, where the aquiline feature in the nose unites with other traits in the long upper lip and fair complexion of the Teuton or Frisian race. These are the marked characteristics of the Jansen portrait, and the mask said to be taken from the face of the poet, and also belong to the portraits to which I have drawn attention as likenesses of the family of Shakspeare.

SHAKSPERE:
OR,
THE ARDENS OF WARWICKSHIRE;
AND
THE HERITAGE OF GENIUS.

BY
E. T. CRAIG.

PART II.
With Illustrations.



SHAKSPERE,

From the Original in the possession of the Duke of Somerset, and
painted from life by JANSEN.

The Heritage of Genius.

LIKE PARENTS PRODUCE LIKE OFFSPRING all the world over, throughout the entire material creation; on the earth, in the air, and in the ocean. The natural laws of succession are universal and unbending. Though subject to modification, they admit of no exceptions; indicating the levers whereby the physical and moral world of humanity may be raised to a higher phase of existence than ever yet known in the general condition of the people. Heritage and training lie at the foundation of all future evolutions of man's highest development. If the teachings arising out of this inflexible rule and uniform sequence in heritage were studied, man might discover a secret which, like the Rosetta Stone, would give two languages, having one significance, explaining the hieroglyphics of a third, and solving thereby the history of the past, while indicating a glorious pathway and brilliant future in the progress of civilisation. No law is so well illustrated in the faith and the habits of men. Many aspire to be reformers, make commendable experiments in schooling, and yet gaols have to be continued and enlarged. We shall have to antedate the schoolmaster, begin at generation, and learn how Fate can comport with freedom and individual liberty. Nature is a kind parent, but an inflexible teacher. Organisation governs the individual, yet leaves him free to modify external influences. The tusk of the elephant, the bill of the bird, and the brain of man, determine the sphere of each. Parentage is the boundary line of dullness, as of genius. In the first germ of existence lies the secret of the mystery; growth is but the aggregation of cell-life; yet the resulting difference is very great—the solution lies in the quality or condition of the molecules.

The naturalist, the botanist, and the physiologist, are fatalists in their faith in the law of heritage. The farmer knows that the seed he scatters in the ground will be followed by the like in species and quality. The moss that grows on the mouldering castle walls, and the acorn falling in the forest, are alike subject to this sequence in kind. The fern is ever the monarch of the moors, and the oak king of the forest. It is true no tillage can succeed alike with bad

as with good seed ; you may dwarf the one or stint the other, or improve, within the range of healthy vitality, either one or both. And so it is in the animal kingdom ; in the horse, the ox, the sheep, and the dog ; in form, colour, inclination, and temper ; in excellence or defect,—the law impresses itself. Blood, or breed, is everything. A pair of Shetland ponies would never generate a racer or a hunter. A Devon may unite with the Alderney, and both shall be evident in the progeny, which will, nevertheless, differ from each. You may shorten the legs or improve the wool of the mountain sheep, by crossing the breed. The persistent and vicious mastiff, the dull unteachable greyhound, the cunning collie of the shepherd, and the intelligent Newfoundland dog, are all of one race, brought into these different varieties by causes operating through many generations. Conditions are modified by a union among congeners ; but the alteration is still another illustration of the law. The farmer avails himself of the principle to improve his stock, and obtains beautiful forms and useful qualities of bone, muscle or nerve ; but he never expects figs from thistles, swans from ducklings, or wheat from clover. Every tree, too, has its own special physiognomy—the gnarled oak, wide spreading cedar, graceful ash, or weeping willow ; and each propagates its kind.

In the mightiest monarch, as well as in the humblest citizen, the great law of heritage is manifest, and runs through every gradation of man's existence. All races of men, and even nations and tribes, whether the Asiatic Brahmin, or Hindoo ; the African Negro, or Arab ; the European Italian, Spaniard, German, or French—they all have their special individual types in feature, physiognomy, and character. The Gypsies and the Jews, in every age, have been wanderers in many lands ; and, marrying among their own people, preserve their dark epidermis and chocolate complexions, and are known as soon as seen. The Zingari is always a tramp and a tinker ; the Jew, as much a traveller and money-changer among modern nations as when the usurers were scourged from the Temple of old. Denizens in lands with the richest soils, the Jew never tills the ground for subsistence.

Not only do striking differences exist among races and nations, but among people of the same tribe and kindred. Though there is a general similitude in the same family,

and one brother may be distinguished by another, the son by his resemblance to his father or mother, or both, yet each will have his own peculiar features and turn of mind. I have seen twins alike in every feature of face and bodily proportions, yet in taste and inclination there were differences.

This hereditary transmission of features is strikingly illustrated in the families of reigning dynasties, and among the nobility; as in the Bourbons and the House of Austria, in which the thick lip introduced by the marriage of the Emperor Maximilian with Mary of Burgundy, is a prominent feature in their descendants through the generations of 300 years.

Tacitus describes the Gauls as gay, volatile, and precipitate; prone to rush into action, but without the power of sustaining adversity and the protracted tug of strife. And this is the character of the Celtic portion of the French nation, down to the present day. From Cressy to Waterloo we find them the same, brave and impulsive, rather than slow, persistent, and determined, like their neighbours; yet more perceptive and artistic. The modern Germans may be described as in the days of Cæsar—a bold, prudent, and virtuous people, and possessed of great force. The Briton is still cool, considerate, sedate, persistent, and intelligent. The Irish form a marked contrast to the Scotch—the first hasty, irritable, pugnacious, and improvident; the second, cautious and canny, shrewd, calculating, and prudent.

The same law is illustrated in the heritage of disease. No fact in medicine is better established than that which proves the transmission from parents to children of a constitutional liability to pulmonary affections. I have known instances of families of several children, where they have, in some cases, died before maturity, and in others, before middle life, from this hereditary weakness. Dr. Cooper, describing the predisposing indications, mentions—"particular formation of body, obvious by a long neck, prominent shoulders, and narrow chest; scrofulous diathesis, indicated by a very fine clear skin, fair hair, delicate rosy complexion, thick upper lip, a weak voice, and great sensibility." This law of hereditary transmission of organisation, and succession of form and qualities, is manifested also in the mental aptitudes and moral tendencies of children, and shows that the intellectual character of each child is determined by the particular qualities of the stock, combined

with those conditions which predominated in the parents when existence commenced.

Parents frequently live again in their offspring, not only in countenance and form of body, but also in the mental and moral disposition—in their virtues and their vices. Reformers are generally too hasty and impatient in their efforts at improvement. The secret of modifying mankind is but partially understood, nor is it wisely applied; and yet it is a principle powerfully active and very manifest. Great alterations are of slow growth, and most effectively attained by propagation. Three generations, under favourable circumstances, are necessary to effect predisposition or mental tendency. A knowledge of human nature, imparted by a study of Physiology, Ethnology, and Phrenology, would indicate the true course, and give intelligent guidance. To see evils and deprecate their existence, is not adequate to the apprehension of the causes; these lie deeper than existing illustrations. As is the parentage, so is the offspring. In improving one we shall advance the other; and small influences operating constantly through many generations, would necessarily produce marked and conspicuous changes in mankind,—both in the size, external figure, countenance, and complexion; and lastly, in the mental aptitudes and moral proclivities. If the stock is bad, education under favourable influences will improve it, but never succeeds so well as with the offspring of the intelligent. I have had peculiar opportunities for observing this fact: in one case at Ralahine in the South of Ireland, where I resided among the native peasantry, with the object of effecting their physical and moral improvement by the educational agency adopted. Invited thence by Lady Noel Byron to organise what was then an untried scheme—the agricultural and industrial labour system—I introduced a modification of the plans of Fellenberg, with which I became familiar while resident at Hofwyl, in Switzerland. To carry out Lady Byron's wishes, and with her ladyship's resources, I established the first successful agricultural labour school in this country. This became the exemplar and foundation of the methods adopted, and now useful and successful, in all our reformatories—in alternating manual work with mental exertion. In these operations I had facilities for observing the varied aptitudes of the pupils. Similar opportunities for observation occurred among some of the students of

twenty classes organised in connection with the Rotherham Literary and Mechanics' Institute—showing in many instances that aptitude, tendency, and even moral dispositions are intimately connected with heritage derived from one or both parents.

I have always found the educational efforts of the offspring of the ignorant, lymphatic and lazy, less apt, more slow and dull, than the children of the intelligent, active, and industrious. Hereditary paupers breed paupers. Idleness is in their bones, apathy in their brains, and vacuity in their visages.

A general co-mixture of the temperaments is most beneficial. Facts show that the nervous and sanguine impart susceptibility and activity; the bilious the power of action; and the lymphatic that tendency to inaction and rest which is essential to the healthful nutrition of the brain after fatiguing exertion. How can this knowledge become useful? By impressing the truth on those likely to be the men and women of the future. As scrofula and insanity are hereditary, so surely temperaments are hereditary. Family portraits indicate family features, and also family temperaments; and those who value the interests and happiness of themselves and their offspring, will subscribe the marriage contract with another of somewhat different temperament. From sluggish temperaments those of an active character rarely descend; from the nervous-sanguine in man and woman, we usually find the same combination in the offspring. If the portrait of Shakspeare by Jansen, or the portrait said to be Susanna Hall, which I discovered in the possession of a descendant of the Hathaways, or the Mask said to be taken from the face of Shakspeare after death, be faithful likenesses, then the poet was endowed with a nervous-sanguine temperament.

When two persons are united in whom the same kind of temperament prevails, it is not only found in the issue, but in greater strength, and its energy is more intense. The intermarriage of the purely nervous is often followed by delicate, rickety, and weakly offspring, and there is a hard battle to be fought for a tolerable lease of life; while the continued intermarriage of the lymphatic would ultimately result in the fatuous or idiotic. On the union of mingled temperaments, we generally find those temperaments blend in the offspring with the happiest results to health, vigour, vitality

and longevity. It is a well-established fact, that the distinguished men whose talents make them conspicuous in the cabinet, the camp, or the closet, have had either the nervous-bilious, or the nervous-sanguine temperaments. Temperament is also an element in good taste. The nervous, sanguine, and bilious, by giving fineness to the substance and vivacity to the action of the brain, are highly conducive to refinement. Those authors and artists whose productions are conspicuous for great delicacy and beauty, have fine temperaments, and large perceptive powers, combined with Ideality. We find examples of the active temperaments in Alexander the Great, Julius Cæsar, Charlemagne, William the Norman, Cromwell, Napoleon, Mazzini, and Garibaldi. The poets have a large share of the nervous temperament, as shown in the portraits of Tasso, Dante, Alfieri, Pope, Corneille, Moliere, Voltaire, Pope, Shelley, Keats, Campbell, Lamartine, and Tennyson. So among artizans—those fond of simple and beautiful decorations to make their homes graceful attractions from grosser pleasures, will be found endowed with a large proportion of activity arising from the temperament. And woman, who possesses more delicacy than man, more natural refinement of manner, has greater aptitude, and a keener appreciation of the elegancies of life.

On the other hand, coarseness and gross habits more frequently co-exist with the opposite conditions. A lady once brought her servant, and requested me to state my opinion about her. After examining her facial and cranial contour, the relative proportions of her brain and her temperament, and finding a low and peculiar organisation, a feeble condition of body, and a dull heavy apathetic aspect,—I told her the girl had the characteristics of a pauper, and would prove cunning, deceitful, and lazy. The lady expressed her surprise, and wished to learn how I could know, for she had obtained her from the workhouse. The girl had been the cause of the death of the cat. Every day the cream vanished, and she attributed it to puss. The cat was killed, and yet the cream still vanished. It was ultimately discovered that the girl lapped the cream from the milk like a kitten, and left no sign on the basin! What is bred in the flesh, will be manifest in the spirit. The sluggishness of the children of hereditary vagrants is notorious. Their brightest attribute is cunning. With a torpid nervous system, they vegetate rather than enjoy life with vigour, and their dull



LYMPHATIC TEMPERAMENT.—(*Photographed from life.*)

The perceptive region is small, as indicated by the short space between the ear and lower portion of the forehead, the form of which is like that given by the tomb-maker to the bust of Shakspeare. Youths of this class are dull and slow in apprehension, and never succeed in artistic pursuits requiring great taste, sensibility, and executive skill.

heavy aspect harmonises with these characteristics. They will live on the labours of others, rather than work out their own redemption from suffering, unless external influences help them upwards.*

It is a well-established fact, that special idiosyncracies and eccentricities are also transmitted. Dr. A. Combe states, that "when an original eccentricity is on the mother's side, and she is gifted with much force of character, the evil extends more widely among the children than when it is on

* The same names may be seen constantly recurring in workhouse books for generations; that is, the persons were born and brought up, generation after generation, in the conditions which make paupers. The close observer may safely predict that such a family, whether its members marry or not, will become extinct; that such another will degenerate morally and physically. But who learns the lesson?

—*Notes on Nursing*, by FLORENCE NIGHTINGALE.

the father's side." The father and his stock will give the organs of vitality and the complexion, while the mother imparts the mental and moral peculiarities, and sometimes the reverse. A striking illustration of heritage may be found in a brief description of the father of Dr. Johnson, which very forcibly indicates the source of the great lexicographer's peculiar strength and eccentricities. "Michael Johnson," says the biographer of the author of *Rasselas*, "was a man of large athletic make, and violent passions; wrong-headed, positive, and at times afflicted with a degree of melancholy little short of madness." In this brief sketch we may trace the heritage of Johnson's love of contention, his singular force of mind and character. It is said "his morbid melancholy had an effect on his temper; his passions were irritable; and the pride of science, as well as of a fierce independent spirit, inflamed him on some occasions above all bounds of moderation. Notwithstanding all his piety, self-government or the command of his passions in conversation, does not seem to have been among his attainments. Whenever he thought the contention was for superiority, he has been known to break out with violence, even ferocity." A morbid "melancholy was his constitutional malady, derived perhaps from his father, who was, at times, overcast with a gloom that bordered on insanity."

Mental aptitudes are transmitted by descent through many generations, which serves to explain the greater quickness of the children in manufacturing districts in learning ingenious employments. The boys playing in and around Sheffield are broader from constructiveness and the neighbouring organs, than the children of the same class in the agricultural and fenny districts of England. Dr. Paterson, in speaking of the Phrenology of Hindostan, mentions a remarkable correspondence in this respect in the heads of the inhabitants of a small town on the banks of the Ganges, Fort Monghyr, which has been long noted for its superiority in cutlery, gun making, tools, and other articles the result of mechanical construction. Only those who have mechanical aptitude can succeed in these trades, and thus the best workmen become settled, and in the progress of ages a prominent faculty becomes marked in the organisation. The mechanical faculties are large, or active, and culture gives increased susceptibility. Like the strings of a musical instrument, exercise improves the quality of the tone.

There are families in which musical, artistic, and other distinguishing talents, are hereditary for generations, and these aptitudes would continue if there was uniform obedience to the law. We have the mathematical Herschels, the courageous and fighting Napiers, the analytical Gregories, the inventive Brunels, the constructive Stephensons, and the histrionic Kembles.

Families and individuals are sometimes remarkable for particular defects, such as an inability to perceive colours. I have known several illustrations of this peculiarity. One gentleman who cannot tell colours, describes his wife's green silk dress as scarlet. A youth apprenticed to a house painter could never select the right colours, and he had to leave the business. This defect is accompanied by a depression of the eyebrow, giving the opposite form to that of Vandyke, Rubens, and Titian. The memory of dates and places will be very weak in some families, and very retentive in others. I met an English gentleman in Paris who was obliged to have the assistance of a valet to enable him to return to his hotel. He lost his watch and top-coat through forgetfulness of the places where he had left them. These deficiencies arise from the moderate development and weakness of power in particular portions of the brain ; and, like other portions of the body, become hereditary. On the other hand, when all the conditions are favourable, we have the result embodied in talent or genius, as in the union of the Ardens and the Shaksperes. On the one side, eminently superior in the cerebral type and physical conformation ; and on the other, in vitality and energy, they united the highest advantages with the finest quality or temperament. The vascular and nervous systems predominated ; the one presiding over nutrition, extension, growth, and development ; the other being the foundation of the refined sensibilities, mental aptitudes, and intellectual power.

The most illustrious men in every age have arisen from the classes likely, though ignorantly, to act upon the principle of a happy choice by intermarriage with other classes. The most eminent men of Greece were of obscure origin, and foreign female slaves gave birth to many of them. A Carian was the mother of Themistocles, and a Scythian of Demosthenes. The most striking examples of energy among our own aristocracy, were the first fruits of intermarriages with the healthy, vigorous offspring of the middle class,

The Persian nobility have, by the selection of Circassian wives, eradicated their old coarse physiognomy, as seen in the Guebres, their progenitors. Many of the Spanish nobility illustrate the opposite results, from intermarriage among themselves. It is with mind as with the weapon of the warrior and the tool of the workman—temper is everything—and temper is intimately connected with temperament and cerebral susceptibility. While the nervous are prone to be irritable; the sanguine irascible and passionate; the bilious slow, persistent, and often violent; the lymphatic are most inclined to inaction, and disposed to sail with the wind. Those of the apathetic constitution have seldom disturbed the current of events, either by their deeds, their negotiations, or their conquests. Talent they sometimes possess; genius never. They float with the flood, or cast anchor till the returning tide; they never go against the stream.

The tomb-maker who built the bust of Shakspeare at Stratford, was not aware of this important relation between form, capacity, and character; while the picture by Jansen, the portrait of Shakspeare's daughter, and the Mask said to be taken after death, all harmonise with the law of relation between form and capacity, power and results.

Although it may be conceded that education and favourable circumstances have great influence on organisations adapted to receive the rays of light and intelligence, and to make them manifest; yet, no amount of culture will raise the idiot into a philosopher, or convert the sluggish offspring of the feeble or the imbecile, into the highly-organised sensitive child of genius. The transmission of aptitude is shown too in the fact, that the children of linguists, and those of mathematicians, learn languages and numbers sooner than those of uneducated parents. The children of musicians, when both parents are musically inclined, learn more easily than others; and this susceptibility, when inherited during three generations, often results in the extraordinary powers called talent and genius.

The biographers of Shakspeare have hitherto attempted to explain the marvellous powers of the poet by the external influences with which he was surrounded, by what books he read, and where he resided. They mention his parents, it is true, but they almost ignore the heritage of his ancestry. They forget that many thousands have been sur-

rounded by similar circumstances of nature, condition, and education; but which no doubt contributed their due influence on the mental organism of a highly sensitive character, derived from many generations of a superior stock, where the physical, the mental, and the moral elements were in harmonious proportions, as in the *Ardens* and the *Shaksperes*.

Moral beauty of character, too, is dependent on this harmonious balance of the organic forces in the constitution, and especially so, in the just proportion between the various regions of the cerebral and the vital powers of the body. A vigorous and healthy organism that gives soundness to the bones, will fix its index in the complexion, impart a sparkling lustre to the eye, and give grace to the outline, the form, carriage, and expression. The face is thus the epitome of the body, repeating in miniature the inward emotions; and every organic action is pleasing from its truth, directness, and fitness of expression in the body and mind.

It is a just remark of an able writer who says, that—"The union of certain temperaments and combinations of mental organs, are highly conducive to health, talent, and morality in the offspring; and that these conditions may be discovered and taught with far greater certainty, facility, and advantage, than is generally imagined."

When, however, the sensitive, nervous organisation of a race or family is developed into the highest state of sensibility and refinement, ending in talent, eccentricity, and genius, the vitality becomes weak and effete, and the race dies out in a generation or two, as in the case of *Shakspeare*, *Milton*, *Corneille*, *Scott*, *Burke*, *Byron*, *Moore*, *Mozart*, and many others, whose names are known no more among men.

Scott, like *Shakspeare*, was desirous of founding a family, but the name and inheritance passed to female descendants. Our greatest poet had only one son, who died early; his daughter, *Susanna Hall*, had one girl, and she died childless. The explanation must be sought in the fact, that in men of high culture and sensibility, the physical and the vital parts of the human organism are sacrificed to the nervous—the brain is exercised at the expense of the body, and exhausted in the very manifestations by which the poet or artist becomes known, and by which he influences the world. Their works become their best effigies. There is an

important lesson in this uniform result. Nature, as positive as fate, will not tolerate a succession of geniuses in the same family; a great soul shines like a fixed star in the intellectual firmament; she is satisfied, records the name, closes the registry, and seals the book.

Lord Byron was a memorable instance of this inflexible law. He was the son of a man of strong and wayward passions, and a mother equally impulsive and eccentric. In the heritage of his family we may find the seeds of his ardent passions, the elements of his character and his genius. He was the son of Captain John Byron, of the Guards, and Catherine Gordon, heiress of George Gordon, the descendant of Sir William Gordon, the third son of the Earl of Huntly, by his Countess the Princess Jane Stuart, daughter of James I. of Scotland. His paternal grandfather was the celebrated Admiral John Byron, whose account of his shipwreck and sufferings is one of the most interesting books of its kind in the English language. Byron's father was one of the most handsome and most profligate men of his day, and was called "Mad Jack Byron." He seduced Amelia, Marchioness of Carmarthaen, daughter of the Earl of Holderness; whom, on being divorced from her husband, he married.

Originally of Normandy, the first of the family came over with William the Conqueror. Doomsday Book mentions Ralph de Burun as holding lands in Nottinghamshire. His descendants were feudal barons of Horestan, in Derbyshire, and they became possessed of the lands of Rochdale, in Lancashire, in the reign of Edward I. Newstead Abbey was, in the reign of Henry VIII., conferred on Sir John Byron, who was also Constable of Nottingham Castle, and Master of Sherwood Forest. Two of the poet's ancestors distinguished themselves at the siege of Calais, and were found among the slain at Cressy. Another brother fought on the side of Richmond at Bosworth Field. The Byrons adhered to the cause of Charles I., and Sir John Byron had the charge of the escort which conveyed the plate contributed by the University for the royal use. At Edge Hill seven brothers of the family fought on the side of the king.

A grand-uncle, the fifth Lord Byron, and his immediate predecessor, was a very passionate man, and killed his cousin, Mr. Chaworth, in a duel fought in the dark, and was tried

by the House of Peers for manslaughter, found guilty, pleaded his privilege, and was discharged. Captain Byron, the father of the poet, was a widower, deeply in debt when he married the "bonny Miss Gordon," of Gight, and as the rhyme indicated—

"To squander the lands o' Gight awa'."

The property of the lady, worth about £23,500, was all wasted by the end of the second year of the marriage, and a separation then took place between them.

The mother of the poet was quick in her feelings, violent in her temper, and strong in her affections. She had a comely countenance, was somewhat diminutive in size, and inclined to *embonpoint*. In these brief outlines we have the sketch and the heritage of the "Author of Childe Harold." The poet became united to Miss Millbanke who was endowed with a highly sensitive nervous constitution and temperament. She had great delicacy and susceptibility, conjoined with large endowments in the moral and intellectual regions of the brain, a finely organised system, indicated by her refined and delicately moulded features, and in the structure of her beautiful hands; so nobly open and generous in acts of judicious benevolence and charity, bespeaking the exquisite susceptibility of her heart.* Their only child, Ada, whom Byron feelingly apostrophises in one of his most passionate utterances, was, in the lower part of the features, her large brain and her tendency to *embonpoint*, very like the poet, and in the form of her forehead like her mother.†

The poet asks her—

Is thy face like thy mother's, my fair child—

Ada! sole daughter of my house and heart?

When last I saw thy bright blue eyes they smiled,

And then we parted—not as now we part.

* "A lady who devoted the summer and the autumn of her days to the steady and systematic practice of wholesale charity in the highest sense, and whom many a poor curate's family, and many a poor reformatory child, will have reason to bless to the end of their days."—*London Daily Paper*.

† Lord Byron wrote upon a proof sheet of Marino Faliero, "Ada, all but the mouth, is the picture of her mother, and I am glad of it."

She was, when I knew her, buoyant, hearty, and energetic, with an independent and inquisitive spirit; endowed with warm affections, a vigorous mind, and a strong will—marks of the stock from which she sprung. She was rather tall, handsome, and elegant in her manners; endowed with great capabilities, and possessed high attainments as a linguist and a musician. She was a frequent and early visitor at the Agricultural School at Ealing Grove, to watch the progress of the experiment so useful in proving the practicability of combining industrial training with mental culture, in schools for the middle and working classes. A lively interest was manifested by her in the progress of the boys, and especially in that of a fine dark eyed boy, nine years of age, about whom she always enquired during her stay. Both in the physiognomy of the features and the manifestation of the character, I was often reminded of Byron; and, like him, she died at the early age of thirty-seven.

After the death of Ada, then the Countess of Lovelace, her eldest son left home and the proud towers of East Horsley. He was content to earn his daily subsistence by the sweat of his brow in the iron ship-building yard of Mr. Scott Russell at Blackwall. At an early age he entered the Royal Navy, but soon left it. He then attempted to enter as a common sailor before the mast of a merchant vessel trading with America. Afterwards, he entered the shop of the millwright as a mechanic. But Lord Ockham, Baron Wentworth, the grandson of the author of "Childe Harold," enjoyed only a brief existence among the living, as he died at the early age of twenty-six; showing in the short story of his life, that genius and eccentricity were nearly related.

Poetry, Sculpture, Painting, and Music, are peculiarly dependent on special organisations, united to fine temperament. Dugald Stewart and others, erroneously hold that talent and genius for these arts are the "result of acquired habits, and gradually formed by particular habits of study or of business." But the maxim is founded in truth which says, Poets are born, not made; although study and fitting outward circumstances are necessary to their full development and expression. Activity, sensibility, and fineness of appreciation—or acuteness of perception—must be combined as the foundation for ultimate success; and these attributes

depend on the due proportion and quality of the nervous organism, whatever may be the outward influences. Mozart, when four years old, began to write music which was found to be in strict accordance with the rules of composition, although he had received no instruction in them ; and Shakspeare's magnificent productions read as if they had emanated from him like splendid intuitions—the giant strokes of genius.

To form a great poet or artist, requires, therefore, a fine constitution and an active temperament ; a large brain, or full endowment of the propensities and moral sentiments, with a large perceptive region, and good, large, or active imaginative and constructive faculties. Truth, simplicity, and force are the result, as seen in the beautiful creations of genius. This beauty in art is the effect of mental growth. Poetry is the language of passion idealised and beautified ; painting and sculpture are silent poetry, embodying and surrounding form and colour with refined sentiment ; while music is the utterance of poetic and passionate expression.

All races write their history in their greatest national works, and in which we see prominent features of their character. The idols of the East ; the pyramids and sphynxes of Egypt ; the temples of the Greeks, in their simple grandeur ; the arch of the Romans, in its solid strength ; and the railways, as well as the political institutions of England, are all epic passages in history, and mark great epochs in the progress of nations. Shakspeare is one of the highest phases of the English character. All that we know of his private history, stamps him so thoroughly the Englishman, that we enjoy his massive, vital, and tender creations, with a hearty sense of their nationality : his courageous independence ; his desire for fame ; his love of work, and his success ; his wise return from the applause of theatres and courts, to the loved woodlands and meadows of Warwickshire, watered by the slow moving Avon, on the banks of which he had often wandered to seek inspiration : even the escapades of his youth, his ardent love for the fair and gentle Anne Hathaway, his chase of those "dappled fools," the deer of Fulbrook, together with his bold venture upon the metropolis,—all combine to arrest attention, win the heart's sympathy, and impart a deep interest in the heritage of the Shaksperes and the Ardens. While his biographers wonder where he obtained

his "little Latin and less Greek," his knowledge of law, history, biography, &c., I shall endeavour to evolve the mystery of his racial character and his genius from the pedigree of his parents, and offer it as the best solution of many of the problems which have puzzled those who taste and judge of the waters of the river, yet neglect the sources in the springs flowing from the distant mountain tops.

HISTORY and HERITAGE of the ARDENS,

ANCESTORS OF SHAKSPERE.

ONE of the most illustrious examples of heritage, of transmission of qualities, aptitudes and capacity, mental and physical, is shown in the history of some of the prominent members of the maternal ancestry of Shakspeare—the Ardens of Warwickshire. No one has yet attempted to trace the maternal ancestry of the poet beyond the immediate progenitors of Mary Arden; nor has any biographer attached due importance to the question of heritage.

We have strong historic evidence of the origin of the surname of Arden, and are also justified in assuming that there is strong presumptive evidence in the possession of property in and around the Forest of Arden, and in the name itself, that the root of the family is the same. There are not the like difficulties surrounding the maternal ancestry of the poet as in the case of the Shaksperes, for, as Mr. Halliwell observes, notwithstanding the "laborious researches repeated for a century, the history of our poet's descent is still miserably imperfect. If genealogical inquiries are ever worthy of pursuit, they must have some value in the reasonable curiosity to ascertain from what class of society the greatest author of the world arose." It is not only to ascertain the class, but the quality of the class that I aim to investigate.

Of the ancestors of Shakspeare's father but little is known, beyond the fact that John Shakspeare was the son of a yeoman and farmer of Snitterfield, tenant of Richard Arden of Wilmcote, the residence of the Ardens.

The name of Shakspeare, spelled in various ways, appears repeatedly in the pages of a valuable illuminated black and red letter volume in the possession of Mr. Staunton, of Longbridge House, near Warwick, entitled a Register of the Guild of St. Anne of Knolle, from 1407 to its dissolution

in 1535. This Guild of St. Anne had a priest who said masses for them; he was a chantry priest, paid by the Guild. Some branches of the Shaksperes must have been in good circumstances, and they no doubt paid good fees to get their prayers recited, and their names recorded in these venerable registers of vellum—pious mementoes of their missals and their money. From the interesting pages of the volume I copied the following names of Shakspere:—

1460. Pro anima Ricardi Shakspere et Aliciæ uxor ejus, de Woldiche.

1464. 4 EDW. IV.—Johannes Schakespere, and Radulphus Shakespeire & Ifabella his wife; and Ricardus Schakfpere de Wrofale and Margeria his wife: and, also, Johannes Shakespeyre, of Rowington, and his wife.

1476. Thomas Chacfer et Christian of Rowneton.

1486. 1 Henry VII.—Thomas Schakspere asks the monk to pray for his soul: and in the same year Thomas Shakspere prays for his own soul.

During the same year Thomas Shakspere, and Alicia his wife, of Balsale, ask the monk to pray for them.

19 of HEN. VII.—Orate pro anima Ifabelle Shakspere, quondam Priorissa de Wroxale.

3 HEN. VIII.—Alicia Shakespere and Thomas Shakespere, of Balishalle. Also, Christophorus Shakespere, and Ifabella his wife, of Pacwode. And in the 18th of the same reign, the priest was asked to pray for the souls of Domina Jane Shakspere; Ricardus Shakspere and Alicia his wife; Willielmus Shakspere and Agnes his wife; Johannes Shakspere and Johanna his wife.

We thus find that the Shaksperes were located in Warwickshire, not far from Stratford and Wilmcote, as early as the fourteenth century; and the name appears at various times in connection with families and transactions at Warwick, Rowington, Wroxall, Hampton, Lapworth, Kineton, and other parts of the county. There are a few families of the name still existing—one at Warwick, others in Staffordshire, and elsewhere; but there is no satisfactory evidence

that they are descended from the poet's family. George Shakspeare, of Henley in Arden, claims to be so related.

The little that is known of John Shakspeare, father of the poet, is highly favourable to his character, both as illustrative of his good nature, in his kindness to his brother Henry, as well as of his public spirit; for, when appointed to the office of bailiff, he was a warm patron of the players, the best public teachers at the time; and he would probably take his son William both to see the performances at the Guildhall, and to witness the revels at Kenilworth; becoming thereby an educator of the youth for his future brilliant career as the greatest dramatist the world has yet seen.

John Shakspeare, when young, was no doubt comely in person, and fair to look on; for he courted and won the beautiful Mary Arden, the youngest and favourite daughter and executor of Robert Arden; or, as she was tersely designated in the drafts of the grant of arms in 1696 and '99, "one of the heys of Robert Arden of Wilmcote, Gent."

The identity of Robert Arden as the grandson of Robert the third brother of the knight of the body-guard of Henry VII., has not yet been clearly proved, but that the family was the same is of the highest probability. There was no other family of Ardens, and the shield of the first draft of arms existing in the Herald's office makes them agree. Wilmcote and New Hall are both in the Forest of Arden. We find, too, that on 17th July, 1550, a deed was executed by Robert Arden, maternal grandfather of Shakspeare, conveying lands and tenements in Snitterfield, then in the occupation of Richard Shakspeare, in trust for three daughters, after the death of Robert and Agnes Arden. Ten days previously he had executed a similar deed conveying other property in Snitterfield, for the benefit of three other daughters, Jocose, Alicia, and Margaret. The Ardens had been landed proprietors for more than a century before the marriage of Shakspeare's grandfather, Robert Arden;—owning lands cut off, no doubt, from larger estates for younger sons, as in the case of Arden and Bagot, Arden and Adderley, Bracebridge and Willington. These possessions may be taken as strong evidence of the relationship to the great Arden family. Besides this, Mary Arden was recognised in the Herald's office as belonging to the family. Although the notes of Dethick, King of Arms, are not to be

relied on as to Shakspeare's "antecessors," yet the error consists in ascribing the honours and rewards as conferred by Henry VII. to the "late antecessors" of John Shakspeare; whereas they were given to the ancestor of the Ardens. This incidentally confirms the descent of Mary Arden. It is reasonable to conclude that Clarenceaux would not have declared Robert Arden a gentleman if he had not been such; and therefore, other things considered, a descendant of the Saxon Earles of Mercia. The mother of the poet may, therefore, when the collateral evidence is fairly and candidly reviewed, be traced by heritage through a long line of ancestors up to the time of the Anglo-Saxon Earls;* many of them famous for wealth, position, and influence; and moreover, celebrated for their noble integrity, firmness, patriotism, and firm determination to sustain and hold fast by whatever they considered righteous and just; characteristics in living descendants of Shakspeare's sister. We may hence with some reason assume that Mary Arden was not only handsome in form and fair in feature, but that she was mainly instrumental in transmitting to her son those exquisite sensibilities, moral and mental peculiarities in capacity and character, which have made all the world worshippers of the memory of Shakspeare.

The mother of the poet, as a descendant of the Ardens, has a pedigree older and longer than the longest line of living kings; and withal a history as worthy and as noble as the most famous of the world's proudest aristocracy. Mothers often exercise great influence in moulding both the physical constitution, and the mental character of their sons; and a brief sketch of the Ardens will illustrate what has been already said on the heritage of genius.

During the reign of Edward the Confessor, Aluwinus,

* Rohund, Earle of Warwick, had a daughter Felicia, or Phillis, married to Guido or Guy, son of Siward, Baron of Wallingford. They had a son named Reyburn, father of Wegeot, or Weyth the Humid. He had a son named Ufa (about 975), who became a benefactor to the monks of Evesham. His son was Wolgeot, whose hereditary successor was Wigod or Wigot, married to Ermenilda, a sister of Leofric, Earl of Mercia, husband of Lady Godiva, and founder of the monastery at Coventry. The son of Wigod was Alwin, Aluwinus, or Alwinus, contemporary with Edward the Confessor. Alwin was father of Turchil, the founder of the great Arden family, and governed Warwick for King William the Conqueror, till about 1070

the father of Turchil, was Vicecomes, earl or deputy, of Warwick, for the king of Mercia. Turchil, the son, was Vicecomes of Warwick at the time the Normans invaded England, and was the last of the powerful Saxon Earls, and the first of the Ardens. This family held some forty-eight estates in various parts of the midland counties. Etheffleda, the courageous daughter of king Alfred, built a fortified dwelling on a mound near the Avon, and added a keep or dungeon; from which has arisen the noble towers of the present castle of Warwick, built on a rock rising from the west bank of the river, and only a short distance from Offchurch Bury, where Offa, king of Mercia, is said to have held his court. Turchil, son of Aluwinus, was lord of Warwick when Harold mustered his forces after his victory at Battlebridge, over Harfager the Norseman, and marched against Duke William the Norman to resist the invaders. But Turchil, who was probably a partisan of Edgar, the legitimate king, did not join the Saxons and Harold to repel the Normans—a circumstance which was, no doubt, remembered in his favour by the Conqueror, at least for a brief period. The rapacious Normans took possession of many of the castles and estates of the Saxons who opposed them, and Turchil compounded with the king for the title of Earl of Warwick during his life. The old chroniclers in their quaint way inform us that even those who did not muster their men at Hastings to oppose the Normans, were removed from their lands and possessions; and declare also, that “it is evident to be seen what vast possessions the Conqueror did bestow upon those Normans, Britons, Anjovins, and other French, that assisted him the better in keeping of what he had thus by strong hand got; and shall further crave leave, considering how vast a change this conquest made. And first, for his cruelties to the native English—’tis evident that he spared not the very clergy, imprisoning Stigand, Archbishop of Canterbury, till he died, with many others: degrading divers Abbots, wasting the lands of Wolstan, Bishop of Worcester; Walter, Bishop of Hereford; and Frethric, Abbot of St. Albans; compelling many of the nobility and others to forsake the kingdom; forcing divers, as well priests as laymen, driven out of their possessions, to betake themselves to woods and deserts where they were constrained to live as savages, whereby there was scarce a great man left; all sorts of men being reduced to

such misery and servitude that it was a disgrace to be accounted an Englishman." *

The castles, the curfew, and the taxes, subdued the spirit of the people. "The poor English were so humbled, that they were glad to imitate the Normans, even in the cutting their hair, and shaving their beards; and to conform to the fashions of their new masters."

Turchil was ordered to enlarge and fortify the castle of Warwick; but when this was done, the Norman king became doubtful and suspicious of the Saxon Thane, who was removed from his dignity. A Norman follower, Henry de Newburgh, was the first Norman advanced to the rank of Earl of Warwick. This no doubt led to the adoption of the name of Arden, for Turchil now first assumed the surname "from their residence in this part of the country, then as now called Arden by reason of its wodinesse. Not that Turchil or his descendants lived here; for their principal seats were in other places, viz., Kingsbury, and Hampden in Arden, on this side the shire; as also Rotley and Radburne on the other, while some male branches lasted; but because this is the chief place which continued longest in the family, even till the late time, and was near to that where for the last 300 years they had their residence." Dugdale also says that Turchil "was one of the first here in England that, in imitation of the Normans, assumed a surname; for so it appears he did, and wrote himself Turchillus de Eardene, in the days of King William Rufus."

The Conqueror was a far-seeing, shrewd, practical, yet despotic reformer; for the old historian M. Paris states, "in the year in which the Norman triumphed, he took with him some of the English nobilitie into Normandy, and married them to Norman ladies; and in like manner did he marry divers English women to his Normans; continually loading the people with heavy taxes, to the end they might have enough adoe in busying themselves how to live, rather than have any leisure to stir up commotions." William also brought over a number of Norman priests to preach submissiveness and reverence to the conquerors.

The pedigree of the Ardens from the time of William the Conqueror to that of Mary Arden, stands thus:—

* These severe measures of the Conqueror will explain the cause of the resistance of the Robin Hoods of this and subsequent reigns.

Turkillus de Warwick = Levurunia.

Siwardus de Ardena.

Osbertus de Arden = Matilda.

Henry de Ardena.

Amicia ux. Petri de Bracebrigge.

William "

William de Bracebrigge.

Thomas "

Radulphus "

Thomas "

John "

Radulphus "

Radulphus "

Henricus "

Radulphus "

Radulphus "

Radulphus "

Robert " (attainted 30
HEN. VI.)

Richard "

Walter " (obiit
17 H. VII.)

John Arden, arm. pro corp.

Regis HEN. VII., married John Bracebrigge, Alicia married
Alicia, daughter of Richd. arm. obiit 23 Marti. John Arden.
Bracebrigge. 7 HEN. VII.

This John Arden had brothers and sisters—Martin, Thomas, Robert, Henry, William, Alicia, and Margaret. It is assumed that Robert, the son of the above Robert, was Robert of Yoxall; and that his son was Robert of Wellingcote, near Stratford, whose daughter Mary was the mother of Shakspeare, as stated in the grant of arms to John Shakspeare in 1599, viz.:—

Robert, brother of John Arden, had Robert of Yoxall, whose son was Robert of Wellingcote, the father of Mary, married to John Shakspeare, the father of William Shakspeare.

By the above pedigree we find that Turchil* de Arden had by his first wife a son named Seward de Arden, and by his second wife Leverunia, he had Osbertus de Arden. †These two sons were the founders of several of the

* Turchil, Turkitellus, Turkillus, otherwise Thorkill, are the same man, and the name evidently derived from *Thor*, of which many exist, as Thorold, the name of the father of Lady Godiva, of Buckendale, in Lincolnshire, and others.

† The descendants of Osbert owned the old palace of the Saxon Kings at Kingsbury on the Tame, which must have descended to Thurchil from his ancestress Leonetta, daughter of king Athelstan—as the Bracebridges of Kingsbury, Ardens of Pedimore, New Hall, Castle Bromwich, and Cudworth, and now of Longcroft, near Rugeley, in Staffordshire.

most note-worthy of the Warwickshire families, among whom the large and numerous estates of Turchil became apportioned and divided. Seward de Arden was not, however, allowed to enjoy any large proportion of his father's lands; the Norman Earl, Henry de Newburgh, had the greatest part assigned to him and his posterity. That portion which he was allowed to retain, was held by him and his posterity for military service, of the Earls of Warwick—showing that the Saxons who had not opposed the Normans were only allowed a portion of their possessions. This, no doubt, reduced the estates and the condition of the Ardens, but they still had large possessions in the country; and some of them have been held by the descendants of Osbert, son of Turchil, as the Bracebridges, the Adderleys of Hams, and Bagot of Pipe Hayes, all seated in the valley of the Tame, down to the present time. The ancestors of the Ardens held Rieton from the reign of Edward the Confessor till the time of Edward I. In the 7th of that king's reign, Thomas de Arden held it of the Earl of Warwick by the service of half a knight's fee. He was one of the benefactors to the monks of Stoneleigh Abbey, and gave them the church at Rotley. Amicia, the daughter of Osbertus, son of Leverunia and Turchil de Arden, married Peter de Bracebrigg, of Bracebrigg, county Lincoln, from whom the Bracebridges of Kingsbury and Lindley, and of Atherstone, are descended. Sir Thomas Arden held Cudworth; and his grandson Giles had a daughter who married a Greville, from whom the Grevilles are derived.

Henry Arden, brother of Sir John Arden, was the first of the family that occupied Park Hall. In the 48th of Edward III. he obtained grants of several manors, such as Crombe-Adam, Grafton-Flenorth and others. With this branch the Bracebridges had divided the vale of the Tame from Birmingham to Tamworth, in 1100. Henry was a Member of Parliament, and in the Commission with the Earl of Warwick and others of rank, appointed to suppress the rebels at the time Jack Straw became notorious. He was also one of the retinue of the Earl of Warwick at the siege of Calais.

Robert, the son of Sir Henry, served in Parliament, but joined the Yorkists, and was taken prisoner at the surprise

of Northampton by the Lancastrians, convicted of treason, and beheaded. Walter, the son, succeeded in obtaining the father's property by the king's precept and escheator, and married Eleanor, daughter of John Hampden, of Hampden in Buckinghamshire—the ancestor of John Hampden, the patriot, who had both a fine head, a susceptible temperament, a large perceptive region, and a practical range of intellect. The blood of the Hampdens and Ardens united in the son of Walter, who was Sir John Arden, the elder brother of Robert, said to be the great-grandfather of Mary Arden, the mother of Shakspeare.

Dugdale gives the following account of a romantic passage of arms between the families of Arden and Bracebridge, relating to the marriage of this said Sir John Arden :—

“This Walter left issue John Arden his son and heir, one of the Esquiers of the body to King Henry VII: which John wedded Alice, daughter to Ric. Bracebrigge, of Kingsbury, Esq. But concerning this marriage there arose no small difference on each side; Walter Arden (the father) alledging that the said Richard and his servants had stolen away his son: howbeit at length by a reference to Sir Sim. Mountfort, of Colshill, Kt., and Sir Ric. Bingham (the Judge who then lived at Middleton) it was determined that the marriage should be solemnized betwixt them in February, 1473, 13th Edward IV.; and in consideration of C. C. Mark's portion a convenient jointure settled: as also that for the trespassse done by the same Richard Bracebrigge in so taking away the young gentleman, he should give to the before specified Walter Arden, the best horse that could by him be chosen in Kingsbury Park.”

This little cabinet picture of courtship in the 15th century, shows that the lady of Kingsbury Park had greater courage and daring than the heroines of modern romance. Alicia and her servitors had doubtless an easy conquest over the future body guard of the king, who cried for quarter before much mischief was done; while the “trespassse” was paid for by the best horse in Kingsbury Park—which doubtless gave full satisfaction to the son of the Knight of New Hall, for being bewitched away or stolen by his ladye-love.

The Ardens were held in great consideration in the reigns of Henry VI. and Henry VII., Sir John Arden being Esquire to the body of the latter; and his will, dated 1526, indicates

that the king held him in great esteem, and honoured the family with a visit. The king gave him the manor of Yoxall in Staffordshire, consisting of 4,600 acres, at the nominal value of £42.

Fuller, in his list of the Worthies of Warwickshire, mentions Simon and Edward Arden as Sheriffs in Warwickshire—the former in 1562, the latter in 1568.

William Arden, a cousin of Shakspeare's mother, who had married a daughter of Sir R. Throgmorton, suffered death for treason in 1585. It is supposed that this was accomplished by the machinations of his powerful enemy, the ambitious and sensuous Earl of Leicester, whose livery, during the visit of Queen Elizabeth at Kenilworth, and probably from a spirit of independence, he refused to wear.

From these brief outlines of the deeds, sufferings, and possessions among the ancestry of the Ardens, we have evidence that, although disposed to pursue the even tenour of their way without interfering with others, they had the moral courage to stand up in the defence of what they considered right, both as citizens and patriots—proving that they were endowed with energy, daring, and independence enough to bring more than one of them to the block, in times calculated to try the materials of which the Ardens were made. Mary Arden would be familiar with the history of her ancestry, and communicate its leading incidents to her eldest son; showing that the Ardens were not only descended from the oldest, but the best families of their native county; and prompting him as he succeeded in life, to found a family and a name so worthily quartered with the Ardens of historic repute. There can be little doubt that John Shakspeare applied to the Herald's College for a grant of arms, at the request and expense of his son: and in stating the facts connected with the wealth and consideration of the Ardens, Garter confounded them with the "antecessors" of Shakspeare, proving, however, the descent of the poet's mother from the great family, the Vicecomes of Warwick, in the days of the Anglo-Saxon kings.

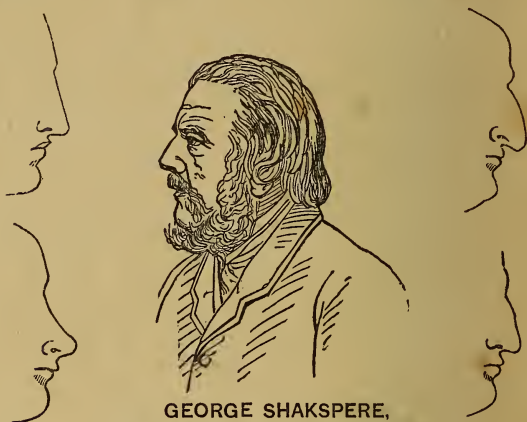
The Black Dog of Arden.

As the ancestors of the Ardens were descended from the Anglo-Saxons, there can be little doubt that they were fair and light in complexion like their descendants;

and we have collateral evidence that at the time of Edward the Second, the great body of the people of Warwickshire were of the zanthous complexion. A few paces from the spot where I write may be seen two objects—one to the right and the other to the left of Guy's Cross Hill, reviving the memory of dark deeds arising out of difference of race, complexion, and position. The grand and lofty round towers of Warwick Castle stand out in bold and defiant attitude at the distance of about a mile from Blacklow Wood, in which a monument marks the spot where the Earl of Warwick and other Barons murdered Piers Gaveston, the Earl of Cornwall—the witty, accomplished, and handsome minister and adviser of the weak King Edward II., who selected his favourites for their personal beauty, and the elegance of their manners, rather than for their wisdom, courage, or bravery. The barons could not endure the insolence of Gaveston, while the sarcastic courtier showed his contempt for the most furious of his enemies by designating Guy, Earl of Warwick, as “**THE BLACK DOG OF ARDEN;**” showing thereby, that the complexion of the Earl of Warwick was dark—and as such, an alien among the fair-haired Anglo-Saxons of Warwickshire. The Normans held lands which formerly belonged to the fair sons of England. The change of proprietors was too recent to be forgotten. Tradition then had its full force undimmed by the diverting discoveries of more recent times. Now, if the Norman complexion had not been the exception, it would not have been a term of reproach. However, “the black dog of Arden” showed his teeth, and soon fastened them in the throat of the Earl of Cornwall, who had been recalled from banishment in defiance of the wishes of his enemies. While Piers Gaveston was holding the castle of Scarborough for the king, he was compelled to surrender it to the Earls of Pembroke, Hereford, and others. He was then hurried off to Deddington Castle, near Banbury; and although a treaty was agreed to for his personal safety, yet the scent was laid for “the black dog of Arden,” who mustered his retainers, seized the prisoner, and hurried him off to the keep at Warwick Castle; and thence he was taken to the hill in Blacklow Wood, near Guy's Cliff; and there, to gratify a savage vengeance, barbarously murdered. Warwick excused his cruelty by a piece of pious hypocrisy, in telling the people “it was for their great

good and glory of God," that he left his victim no time to shrive his soul!

If the people and the aristocracy of Warwickshire had been dark and chocolate skinned like the Chandos portrait of Shakspeare, it would not have been offensive and opprobrious to designate the Earl of Warwick as black as the people around him. But, like a black sheep in a flock of white lambs, he was conspicuous among the fair sons of Arden by the darkness of complexion, and blackness of his beard.



GEORGE SHAKSPERE,

Living descendant of Humphrey Shakspeare.

The Anglo-Saxon and Norman Races.

At the present day the proportions of the Norman physiognomy to the Saxon type are only small in number, and will be found on a rough estimate to be, as in the ranks of the first and second Warwickshire militia, about one in a hundred. Among the officers, the proportion is larger. In the yeomanry, the proportion of the aquiline to the straight Grecian, Teutonic, or short Celtic feature, is much greater than among the militia. Among some 350 men there are marked differences. They have, as a body, larger heads; while the aquiline physiognomy is in the ratio of four to

the hundred. In the labouring agricultural population of the county, the proportion is not so numerous. On the day of the pageant, at the close of the late festival, there were more than 25,000 persons in Stratford from the neighbouring towns and villages, and the proportion of the aquiline contour was about the same as in the militia; and these prevailed generally among the respectable farmer or yeoman class. Shakspeare's family on one side belonged to this class, and a sister of Hannah Ward was considered very like the portrait of Susanna in its facial contour. Mrs. Attwood, the grandmother of the Wards, was also remarkable for her fine aquiline features, her fair complexion, and quiet yet commanding presence; so that it is consistent with reason and the ethnic physiognomy of the family and the people of the district, that the Cast from the face, and the Jansen Portrait, should be true to nature, and genuine portraits of Shakspeare.*

* In a letter in "The Times" of June 9th, Mr. John Coleman states that "it is generally understood that there is no living descendant of our great poet's family; but that George Shakspeare, of Henley in Arden, is one." This is an erroneous impression. There are several descendants of Joan, the sister of the poet, who married William Hart. Mrs. Fletcher, who exhibited Shakspeare's self mythologically ornamented "Drinking Cup," at the Tercentenary Portrait Gallery, is a descendant of the poet's sister, and the mother of several children still living at Gloucester. The pedigree of George Shakspeare represents him as a descendant of Humphrey Shakspeare. The latter is said to be the son of John Shakspeare, the father of the poet. Here lies the main link to establish the descent. I agree with Mr. Halliwell (in his letter to "The Times" June 13th) as to the difficulty which surrounds the question; for I have seen genealogical trees propagated and reared to apparent vitality and fruitfulness, while the roots remained unsound, and which proved, at the first touch, to be rotten and useless. It is a singular fact, that while Shakspeare left legacies to the family of his sister, Joan Hart, he does not mention in his Will the children of Humphrey Shakspeare. Mr. Coleman tells us he "needed no other testimony than that his face afforded. Heaven had written his pedigree in the plainest characters upon his brow; he was the living image of our poet." This similarity between the face of George Shakspeare and that of the bust, is a striking confirmation of what has been recorded about the Warwickshire type and physiognomy. I had observed in other branches, descendants of the Harts, a similar facial contour to that of the bust. But when it is said that the forehead of the bust is that of Shakspeare, a difficulty arises. Besides, the profile, which I have given as an illustration of the Warwickshire type, as well as of one of the Shakspeare physiognomies, is that of George Shakspeare, the subject of discussion in "The Times;" and it shows that his *brow* differs very materially from that of the bust given on the first page. These perplexing contradictions have probably arisen from the circumstance that the tombe-maker was perhaps compelled—as a few years had elapsed between the death of the poet, and his execution of the monument—to take a cast from a living Shakspeare, to enable him to make the effigy. He took an impression of a living face, and, like artists of greater genius and skill, built up the form of the head to suit his fancy. Hence we have portraits of the bard with a head shaped like a sugar-

From evidence obtained since the first part of this work was issued, and which is fully stated in a paper read at the Archæological Institute of Great Britain and Ireland,* I have shown that Jansen resided and painted portraits in England at an earlier date than is generally supposed. Many writers have been led to believe that the artist could not be in England at the time of Shakspeare. This impression has arisen from the assertion of Steevens, founded on the authority of Walpole, who was himself in doubt; for he says the artist began to put his name to his pictures in England "*about 1618.*" Whereas, Malone had a portrait in his possession with the name of Jansen on it, painted five years before the death of the poet. In 1618 the artist was employed by the father of John Milton to paint a likeness of his son, then ten years of age. Jansen must therefore have become celebrated as a portrait painter;—an achievement not to be attained in a few months. Jansen was also employed by the Earl of Southampton, the friend and patron of the poet, to paint portraits of the Countess of Southampton, and also of his eldest daughter Elizabeth Wriothesley, and the wife of Earl Spenser. It is reasonable therefore to suppose that Southampton would request—nay urge—his favourite artist to take portraits of his friend, associate, and esteemed poet, to ornament the walls of one or both his residences at Tichfield and Beaulieu, as evidence of his taste, liberality, and appreciation of his friend, the greatest genius of the age. The knowledge that a good likeness existed might be the reason that the cast taken after death was not preserved by the family; and as Shakspeare had become popular several years before his death, his portraits would be multiplied, and hence the various duplicates by Jansen, one of the finest of which is at Longbridge House.

As nature is consistent, and never arrives at her results but by the most simple, direct, and uniform means—so similar physical forms of the head, brain, and bust will be alike expressive of similar conditions and capabilities. If

loaf, and others as round as a turnip; while the two that are the most natural are the most true, and withal the most beautiful. A cast from a plaster mould which I took a short time ago from the face of George Shakspeare, has some slight resemblance to the lower part of the features, but none to the forehead, of the bust of Shakspeare at Stratford.

* At the annual meeting held at Warwick, in July, 1864, under the presidency of the Rt. Hon. Lord Leigh; Lord Neaves in the chair.

other portraits of Warwickshire worthies are contrasted with the bust and portrait at Stratford, we shall find further evidence for arriving at the conclusion that Jansen's portraiture is the most truthful of all the pictures yet painted as a likeness of Shakspeare. It would be interesting and suggestive to contrast the portraits of Leicester by Garrard, the Stratford bust, and the portrait at the birthplace, with the picture of Sir William Dugdale, painted by Borsseller, and the portrait of Shakspeare by Jansen.

The portrait of Dugdale indicates a man endowed with a fine and harmonious mental development—viz., large perceptive powers, keen observation, great range of view, and a very active temperament, with great love of facts, order, and arrangement. The active conditions of body and highly-wrought brain are forcibly indicated by the expressions of the features, as well as by the temperament and the physical proportions. The very hands bespeak this active and practical tendency of his mind. The gross forms of Leicester, with the sensuous appetites and feeble hands, form a striking contrast with the finer forms of Dugdale, in his head, his hands, and his bust. The conclusion must be, that Dugdale, rather than Leicester, and Jansen, rather than the bust or the portrait at Stratford, represent the type of head in the intellectual forms pertaining to a poet of Shakspeare's sensitive, active, and comprehensive character.

The Conclusions.

In glancing at the results of these enquiries, we find that until the present century the mere artist was not in possession of any scientific knowledge of the relation of cerebral organisation, or form of head, with capacity and character; and that, even at the present time, few artists fully and practically comprehend or embody these relations.

That several portraits said to be Shakspeare cannot be genuine: that the bust at Stratford was taken from a cast of a living face, and one without a moustache; and therefore, not a copy from Shakspeare after death: that the Stratford portrait has no claim to be considered a genuine likeness of the poet: that the Droeshout portrait, though interesting, and possessing some resemblance to the features

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and proportions of the poet, appears too narrow at the sides of the head, deficient in the perceptive region over the eye-brows, and the proportions too weak for the head of a poet like Shakspeare: that the Chandos portrait, originally painted as a likeness, has been so much altered and "improved" as to remove it from the list of reliable portraits; it is moreover, painted of a dark complexion, and in a style later than that at which the poet lived: that the Mask* said to be taken after death singularly agrees in form, physiognomy, and complexion, with the portraits by Jansen: that the complexion of the poet, from direct and collateral evidence, was, like the majority of the Anglo-Saxon race in the county, and the living descendants of his sister, fair, and his physiognomy aquiline: that the portrait from Shottery, said to be "Susanna, the daughter of Shakspeare," and discovered by the author to belong to indigent descendants of the Hathaways, is fair, aquiline, and finely formed; and when put side by side with another picture from the birth-place in Henley-street, found to be the counterpart, except in age, and singularly like it in feature, pose, and complexion: and lastly, that while educational influences, circumstances, and training, are important in the development of human intellect, genius is the heritage of cerebral quality and physical conditions in the family and the race; and that the structural conditions of the cerebral and physical constitutions of the ancestry were united, concentrated, and manifested by the extraordinary powers of intellect and character of eminent men; and that the ancestors of Shakspeare show a long line of men of superior moral and mental attributes; and, that mainly to the Ardens the world owes the noble heritage of the refined sensibilities and genius of Shakspeare.

* Professor Owen informs me that the Mask from Shakspeare's face is in his possession, and not at the British Museum, as previously stated.

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